

NOT A SUBSIDIARY OF AOL TIME WARNER!

PSYCHOTRONIC

VIDEO[®]
NUMBER 34
\$5.00 USA / \$7.25 CANADA

**SYBIL DANNING
CHAINED HEAT!**

**DAN O'HERLIHY
HALLOWEEN/III!**

**JESSE VINT
MACON COUNTY LINE!**

OHIO ROCK BANDS!

**FRANKIE HOWERD
HOUSE IN NIGHTMARE PARK!**



CULT FILMS ON VIDEO

animated
black artists
comedy
crime
documentaries
drama
exploitation
foreign
horror
musicals
sci-fi
serials
silent films
sports



Thousands of films and TV programs available!
Write for a free catalog or visit us online at
<http://SEPnet.com>

Tapes are VHS SP mode. Available in NTSC
(American standard), PAL or SECAM
Please add \$1.05 per tape for 4th Class postage or
\$3.05 per tape for First Class postage (U.S.)

Scorched Earth Productions
P.O. Box 101083
Denver, CO 80250



1970s XXX HARDCORE

ADULTS ONLY - PLEASE SEND AGE STATEMENT

The Adventures of Flash Beaver \$14.95
All the Way Georgina Spelvin \$14.95
Ape Over Love Harry Reems \$14.95
Ball and Chain \$14.95
California Girl John Holmes \$14.95
Certified Mail \$14.95
China Doll \$14.95
Confessions of a Teenager \$14.95
Cream Rinse J. Holmes. Rene Bond \$14.95
Deep Throat Linda Lovelace \$14.95
The Dental Nurses \$14.95
Diary of a Bed \$14.95
Diary of a Nymph \$14.95
Domination Blue Vanessa Del Rio \$14.95
Double Exposure John Holmes \$14.95
Eye Spy Vanessa Del Rio \$14.95
Flesh of the Lotus John Holmes \$14.95

The Girl from A U N T I E \$14.95
Girl in a Penthouse Harry Reems \$14.95
Gland Hotel \$14.95
A History of the Blue Movie \$14.95
The History of Pornography \$14.95
Hollywood Confidential \$14.95
Hot Pistols Rene Bond \$14.95
House of De Sade Vanessa Del Rio \$14.95
Kathy's Graduation Present \$14.95
Kink-O-Rama \$14.95
The Last Dirty Picture \$14.95
Linda and Chen \$14.95
The Love Drug \$14.95
The Love Shrink \$14.95
Madam Satan \$14.95
Magic Mirror Uschi Digart \$14.95
Milk Dollar Mona C. Samples \$14.95
More Than a Voyeur \$14.95
Mother's Wishes \$14.95
Nicole. The Story of 'O' \$14.95

The Pleasures of Enca Swenson \$14.95
Revolving Teens Harry Reems \$14.95
Seka's Dreams \$14.95
Serena - An Adult Fairy Tale \$14.95
Sex as You Like It Candy Samples \$14.95
Sex U S A \$14.95
Supercharger \$14.95
Sweet Sisters Kate Nichols \$14.95
Teenage Beauties \$14.95
Teenage Fantasies Rene Bond \$14.95
Tijuana Blue \$14.95
Tinkie Dickie the Filmmaker \$14.95
Uprising at Box Canyon \$14.95
Vanessa Del Rio's Dirty Deeds \$14.95
Vicious Virgin \$14.95
Voluptuous Vera \$14.95
The Weirdos and Oddballs \$14.95
Wild Girls \$14.95
Winter Heat Jamie Gillis \$14.95
XXX Trailers \$14.95

TV MOVIES

24 Hours in a Woman's Life (I. Bergman) 19.95
Children of the Night (1985) K. Quinlan \$19.95
Deadly Harvest (1976) Clint Walker \$19.95
Death at Love House (1976) K. Jackson 19.95
Death Of Richie (1976) Robbie Benson \$19.95
Death Sentence (1974) Nick Nolte \$19.95
Death Squad (1974) Robert Forster \$19.95

Disappearance of Flight 412 (1974) \$19.95
Divorce His, Divorce Hers (1973) \$19.95
Firehouse (1972) Richard Roundtree \$19.95
Girl Who Came Gift-Wrapped (1974) \$19.95
Guilty Conscience (1985) A. Hopkins \$19.95
Hustling (1975) Lee Remick \$19.95
If Tomorrow Comes (1971) Patty Duke \$19.95
Katherine (1975) Sissy Spacek \$19.95
Last of the Belles (1974) Blythe Danner \$19.95

Maybe I'll Come Home in the Spring (1971)
Sally Field, David Carradine \$19.95
Passion and Valor (1983) M. Landon \$19.95
The Poppy is Also a Flower (1966) \$19.95
Punch and Judy (1974) Glenn Ford \$19.95
Satan's School for Girls (1973) \$19.95
Sins of Donan Gray (1983) A. Perkins \$19.95
Wake Me When the War is Over (1966) \$19.95
Wanted: The Sundance Woman (1976) \$19.95

ANIMATED FILMS

The Adventures of Sinbad (1960) \$19.95
Alice of Wonderland in Paris \$19.95
Animal Farm (1955) \$19.95
Blaxploitation Cartoons \$19.95
Classic Fairytale Cartoons \$19.95
Cynous Adventures of Mr. Wonderbird \$19.95
Disney Primitive Collection (1925-1927) \$19.95
Emperor's Nightingale (Bons Karloff) \$19.95
Fantastic Planet (1973) \$19.95
Felix the Cat (1923-1930) \$19.95
French Animation Festival (Emil Cohl) \$19.95

Johnny the Giant Killer \$19.95
Koko the Clown (1915-1927) \$19.95
Lotte Reiniger Compilation \$19.95
MAD Magazine TV Special (1974) \$19.95
The Magic Horse (1941) \$19.95
Marine Boy (2 volumes) \$14.95 each
Private Snafu (G.I. training films) \$19.95
Ray Harryhausen Compilation \$19.95
The Snow Queen (1959) \$19.95
Superman (1941-43) 17 cartoons \$19.95
Toons at War \$19.95
Uncensored Cartoons \$19.95
Windsor McCay Collection \$19.95

MUSICAL VIDEOS

The Best of Shindig - Rolling Stones, Byrds,
Turtles, Beach Boys, Yardbirds, etc. \$14.95
Cream's Farewell Concert (1969) \$19.95
The Fabulous Dorsey's (1947) \$19.95
The Kids Are Alright (1979) The Who \$19.95
Newport Jazz Festival (1962) \$14.95
Popcorn (1970) Hendrix, Stones \$19.95
Rock, Rock, Rock! (1956) Chuck Berry \$14.95
Rock You Sinners (1957) \$19.95
6.5 Special Petula Clark \$19.95
Swinging Singing Years R. Reagan \$19.95

HORROR FILM TRADING CARDS

Every set contains 72 cards. Each card
features a different horror film. The front
of the features a classic B&W movie still,
while the back contains production infor-
mation (Cast, Director, Producer, Release
Date, etc.). All sets are delivered in their
original factory packaging. Get several
sets while they last. Only \$12.95 per set
postpaid (U.S.).

EXPLOITATION VIDEOS!

A Day in the Life of Karen

Joe Bob Briggs calls voluptuous exotic
dancer Karen Pombo "enormously talented."
He's so right! And now you can join Karen at
home and spend the day with her as she
gets up, takes a long, hot shower, sun-
bathes (nude, of course) and more!
Adults only \$19.95

Atrocities of the Onent (1959) \$14.95
Bloody Pit of Horror (1966) \$14.95
Circum Delectus (1994) \$14.95
CREEP (1995) \$14.95
Daughters of Darkness (1971) \$14.95
Dracula Sucks (1979) \$19.95
Even Hitler Had a Girlfriend (1992) \$14.95
Frigid Wife (1961) \$14.95
Ghosts Can't Do It (1990) \$19.95
Gore Whore (1994) \$14.95
The Hitler Tapes (1994) \$14.95
Hollywood Vice Squad (1986) \$19.95
Island of Lost Girls (1973) \$14.95

8 PAGES! TIJUANA BIBLES!

The Original Underground Comics!
Hundreds of uncensored sex comic
panels from the 1930s reproduced in a
handsome 8 - 1/2 x 11 format!
These strips are sexually explicit even by
today's standards, so you must be 18 or
older to order (please include a signed
age statement when ordering). Only
\$8.95 complete (including U.S. postage)

Lash of the Penitentes (1937) \$14.95
Liane, Jungle Goddess (1956) \$14.95
The Lonely Sex (1959) \$14.95
Mom and Dad (1947) \$19.95
Ms. 45 (1981) \$19.95
Naked Complex (1963) \$14.95
Naked Flame (1963) \$14.95
Naked in the Night (1958) \$14.95
Naughty New Orleans (1962) \$14.95
Ordered to Love (1963) \$14.95
The Prophet (1968) a.k.a. Mr. Kinky \$19.95
Revenge of the Virgins \$14.95
The Seniors (1978) \$19.95
Sin You Sinners (1963) \$14.95
Tarzana the Wild Girl (1972) \$14.95
3 Nuts in Search of a Bolt (1964) \$19.95
The Tiger and the Pussycat (1967) \$19.95
TNT Jackson (1974) \$19.95
Tower of Screaming Virgins (1968) \$14.95
Weird World of LSD (1967) \$14.95
Werewolves on Wheels (1971) \$14.95
Wicked Games (1994) \$14.95
Add \$1.05 for 4th Class or \$3.05 First Class

Scorched Earth Productions P.O. Box 101083 Denver, CO 80250

TVideo

your favorite vintage films
and television programs on video!

comedy
crime & mystery
documentaries
drama
foreign classics
horror
sci-fi
silent films

TV from the 50s 60s and 70s
war movies
westerns

and every fifth tape is free!

visit our giant online catalog at

TVideo.com

CONTENTS

Intro2

Letters4

To Avoid Fainting8

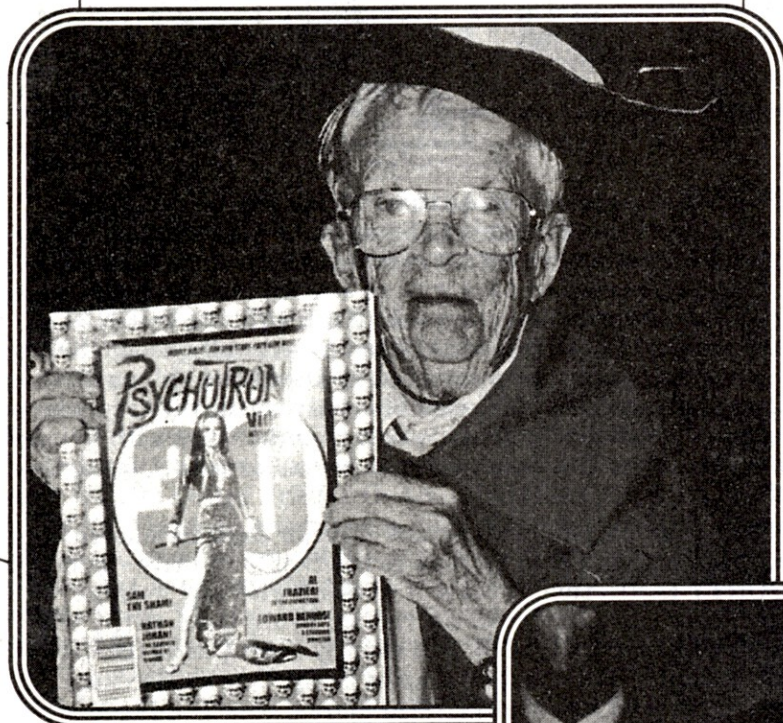
Reviews1-10

Books18

Who Reads PV?26

The Damned and
the Demented28

Dan O'Herlihy34



Jesse Vint41

Sybil Danning48

Ohio Bands56

Reviews 267

DVD Reviews80

Spare Parts84

Fanzines86

Never To Be Forgotten88



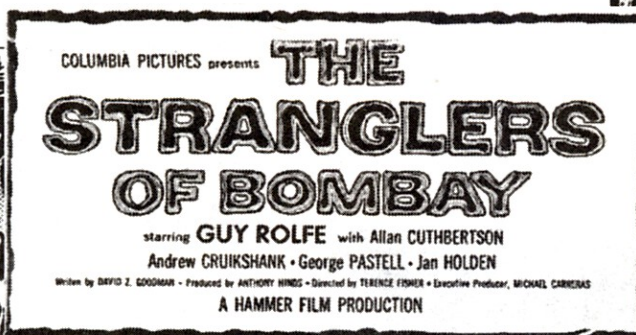
Meinhart Raabe and
Margaret Pellegrini
from the Wizard of OZ

photos by Scott Cornish.

THIS IS REAL! THIS IS TRUE! THIS ACTUALLY HAPPENED!



SEE Hungering flames demand the bodies of the unbelievers!



See the goddess of murder command her thugs to KILL! KILL! KILL! See India's throat choked in their strangling silks!

**PSYCHOTRONIC®
NUMBER 34, 2001**

PUBLISHER/EDITOR

Michael J. Weldon

ASSOCIATE PUBLISHER

Mia Weldon

ART DIRECTOR

Akira Fitton

COVER

Fred Brockman

LEGAL COUNSEL

Andrew J. Klyde

PUBLICITY CONSULTANT

Gary Hertz

WRITERS THIS ISSUE

Dale Ashmun, Art Black,
David Del Valle, Akira Fitton,
Prof. Fred Hopkins
and Tony Williams

PROOF READING

Frank Uhle

ORIGINAL ART

Gary Dumm, Drew Friedman,
J. D. King, Sally Eckhoff King
(orig. logo), and Mia Weldon

PHOTOS

*Eric Caiden, Monica Dee,
Art Black*

ENTIRE CONTENTS COPYRIGHT
PSYCHOTRONIC® VIDEO - 2001

ALL RIGHTS RESERVED

PSYCHOTRONIC IS A
REGISTERED TRADEMARK OF
MICHAEL J. WELDON

ALL MAIL TO:
PSYCHOTRONIC VIDEO
4102 Main St.

Chincoteague, VA, 23336

PHONE (9am to 5pm) (757) 336-0048

FAX# (757) 336-0049

E-MAIL pvzine@intercom.net

SYBIL DANNING was a model in Austria, who appeared in many German sex comedies before becoming an international star during the 70's and 80's. She shares memories about Richard Burton on the BLUE-BEARD set, Christopher Lee and his wife on sets all over the world and playing virgins and seductresses, a terrorist (OPERATION THUNDER-BOLT), a dyke convict (CHAINED HEAT) and a werewolf queen (HOWLING II). We've already published interviews by David Del Valle with Cameron Mitchell, Cornel Wilde, Vladek Sheybal and Alex D'Arcy, who are all long gone. This issue features his first PV interviews with living (if retired) actors. Danning, who hasn't acted in years, is now settled down and married.

JESSE VINT is an actor, screenwriter and director from Oklahoma, best known for starring with his brother Alan in the Southern drive - in classic MACON COUNTY LINE. He has tales of working with and for Max "Jethro" Baer, Roger Corman, David Carradine, Bruce Dern, (SILENT RUNNING), Marc Lawrence (PIGS), and even William Castle (BUG). Fred Hopkins has interviewed actors (James Hong, Conrad Brooks, Edd Byrnes, Julie Strain) and musicians (David Marks, Sam The Sham, Jerry Cole and Bobby "Boris" Pickett) for PV in the past.

FRANKIE HOWERD went from entertaining troops during the war to British music hall, radio, TV and movie stardom. He was in THE LADYKILLERS, CARRY ON movies, HOUSE ON NIGHTMARE PARK and even SGT. PEPPER'S LONELY HEARTS CLUB BAND, and was awarded an Order Of The British Empire. The late British comedian was interviewed by the Welsh Tony Williams, whose first interview published in PV was with the late Diana Dors.

DAN O'HERLIHY is an Oscar nominated Irish actor who starred in CABINET OF DR. CALIGARI, FAIL-SAFE, and HALLOWEEN III, was in the ROBOCOP movies and was even a regular on TWIN PEAKS. He has great memories and stories about working with some of the best directors this world has known: Carol Reed (ODD MAN OUT), Orson Welles (MACBETH), and Luis Bunuel (ROBINSON CRUSOE). O'Herlihy, now in his 80's, only recently retired. Interviewer David Del Valle now lives in Palm Springs.

We also have a special section of Ohio rock and roll band photos by Monica Dee!

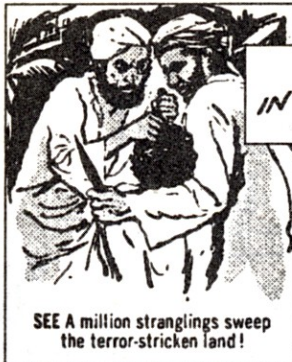
After many years of requests, we finally have new PSYCHOTRONIC T-shirts available. See pg. 25 for details! Yes, we are still looking for used VHS tapes for our local rental store. Please send us lists of what you are willing to trade or request our wants lists. We're looking for many mainstream and major features of all types from all decades, but not rarities and obscurities, and not shorts or TV episodes. Tapes and their boxes have to be in decent condition.



SEE Spies of the killer-cult invade the Army's High Command!



SEE The religion whose commandment was KILL! KILL! KILL!



SEE A million stranglings sweep the terror-stricken land!

IN STRANGLOSCOPE



SEE Doomed victims of India's million perfect crimes!

Some of you still don't seem to realize that **WE MOVED** last year! Please note our correct info: 410 2 Main St., Chincoteague, VA, 23336 Phone (757) 336-0048 FAX: (757) 336-0049 E-Mail: pvzine@intercom.net

I've mentioned Chicago TV horror host Svengoolie in these pages before. I knew about his show (Screaming Yellow Theater) which debuted in 1970, and that he was originally played by a guy from Ohio. Until recently, I didn't make the connection that Sven was my favorite 60's DJ, Jerry G. (Bishop). Bishop had been on KYW in Cleveland before leaving for Chicago. I used to love his nightly Beatles (later British) Countdown hour. He also hosted JERRY G. AND COMPANY, a short lived TV rival to UPBEAT! The Sven character is definitely a knockoff of Ernie Anderson's Ghoulardi, and Bishop did it a year before The Ghoul debuted. Bishop worked in Cle during the run of the GHOULARDI show and in the small world of local TV, had to have known Anderson. In '73, Svengoolie was replaced by a more direct Ghoulardi copy, Cleveland's syndicated GHOUL show (!), which only lasted for six months in Chicago. The current Sven (Rich Koz) is the former Son Of Svengoolie, who debuted in '79. Bishop moved to L.A. where he eventually founded an aluminum siding company. I'd like to think he made a big sale to Ernie Anderson there.

I love Fox TV for FUTURAMA, KING OF THE HILL, THE SIMPSONS, THAT 70's SHOW and MALCOLM IN THE MIDDLE, but then there's TEMPTATION ISLAND. In our merger mad Micky D "Charge It!" world, I was unsettled to read (in Video Business magazine): "Rupert Murdoch and General Motors are poised to sign a deal for News Corp. to acquire satellite TV producer DirecTV, in a transaction valued at roughly \$43 billion. Murdoch would merge DirecTV with his Sky Global Networks, creating the world's largest satellite company. The combined company, of which Murdoch would be chairman, would be valued at \$70 billion. Microsoft would supply the software for the digital set up boxes and is expected to invest about \$4 billion to \$5 billion." Network TV is dying the slow embarrassing death it deserves and cable TV is an erratic mess. We just switched from our unreliable local cable company to DirecTV (again). Eventually everyone with a place to live and electricity living in every country with a more or less free press will have small affordable satellite dishes bringing in hundreds of stations. Will what the world watches be controlled by Rupert Murdoch and Bill Gates!? Eventually their heirs (or maybe their clones?!) can take over. How can a barely regulated profit based industry (with lobbyists in Washington and other capitols) that brings viewers sports, music, news, Supreme Court presidential decisions, history, religion, porn, and home shopping channels be trusted? A lot has been written about John Lennon lately, but I keep thinking of his lines - "Keep you doped with religion and sex and TV, and you think you're so clever and classless and free." And does it bother you that the voice of Verizon is Darth Vader?

PSYCHOTRONIC® NUMBER 34, 2001

THANKS to: Dan O'Herlihy, Sybil Danning, Jesse Vint, John Kioussis, Paul Harris, Dan Vegso, Steve Brigati, Gordon Smith, Kevin McDonough, Barry Monash, Frank Henenlotter, Tim Warren and Micha, McFarland Books, The Smithsonian Institute Press, Cape Copy Center, Video Search Of Miami, Asian Cult Cinema, Alpha Blue Archives, Scorched Earth, Shocking Video, Witching Hour, Bizarro Video, Seduction/E. I. Video, Video Wasteland, Video Vortex, Peter Abram, Sinister, Something Weird, APix, 20th Century Fox, New Line, Full Moon, and all the PV readers who have sent in video tapes for trade (or even for free).

DEDICATED TO: TITUS MOODY

COVER: EBONY, IVORY AND JADE (Dimension, 76)

Some ARMENIANS in show biz:
PAUL ANKA
DICK BAKALYAN (PV #25)
ADRIENNE BARBEAU
WILLIAM CAMPBELL
CHER
MIKE CONNORS
ARLENE FRANCIS
(MURDERS IN THE RUE MORGUE)
SID HAIG (PV #3)
BUCK KARTALIAN (PV #33)
ART LABOE (L.A. DJ)
ROD LAUREN
(THE CRAWLING HAND)
ROBERT MAMOULIAN
(DR. JEKYLL AND MR. HYDE director)
EDDIE MECCA
(Carmine on LAVERNE AND SHIRLEY)

J.D.K.

PSYCHOTRONIC MAIL

GHOULARDI

Keep up the great work. I like how you wait until you have enough interesting articles and then publish, instead of cranking out an endless assembly line product of empty fill. Long live Ghoulardi! P.S. The Ghoul sucks. - **Sterling Hamm (Lakewood, Ohio)** Considering how late this issue is, I hope others agree with you.

When major circulation publications do predictable annual Halloween stories on TV horror hosts they usually write about Elvira, Zacherle and maybe even Vampira. Frank DeCaro got it right in TV Guide last Oct. by also spotlighting the horror host traditions of Cleveland and Chicago. There was a photo of (Son Of) Srengoolie and info on the original and a photo of The Ghoul (now on the WB station Ch. 55) and info about Ernie Anderson and Ghoulardi.

The BIG CHUCK AND 'LIL JOHN show recently (Nov. 3) presented a 2 1/2 hour special on Cleveland's Ch 8. It was an attempt to recreate a late night SHOCKTHEATER (Ghoulardi) show from 1963. Existing footage of the late host was used in-between and sometimes during segments of an uncut version of THE BRAIN THAT WOULDN'T DIE (a great choice), along with other comic visual and audio cut ins. Most would be familiar to Ghoulardi fans but others were never used on his shows. The funniest parts to me were Three Stooges mad lab scenes nicely edited into the similar ones in the film. Vintage comedy skits featuring Anderson, Chuck Shadowski and Tim Conway and a later Anderson interview were also used. The vintage commercials are from Rhino's COMMERCIAL MANIA comp. What city but Cleveland could air a special like this?! Thanks to Mark J. Price.

UPBEAT!

Issue #33 was a total blast. UPBEAT! was probably the coolest rock n roll dance party show of em all, especially from 1964-67. One show I remember well. In '66 the Blues Project were in town to play La Cave and did the UPBEAT! show. They did a rousing "I Can't Keep From Crying" which was their signature song at the time. Don Webster interviewed Al Kooper between songs and they had a lively discussion about Kooper's new keyboard instrument, the "Ondioline." Great show. By the way, my high school band played THE GENE CARROLL SHOW live in early '66. We didn't win. I also got to appear on the CAPTAIN PENNY show in 1960 on a YMCA field trip day. It was Jungle Larry day and the first time I saw the inside of a TV studio. - Stay Sick - **Bill Rosenthal (Estero, FL)** Rosenthal added a copy of a '64 TV Guide page with a BIG 5 SHOW (early UPBEAT!) listing. Guests included Ivan And The Sabers and The Mark V. THE GENE CARROLL show was Cleveland's long running amateur hour and CAPTAIN PENNY showed OUR GANG and THREE

STOOGES shorts. Jungle Larry was a guy in a pith helmet and short pants who exhibited wild animals at theme parks, on TV and at schools. I saw him live in elementary school. Or was that Buana Don!? All these shows were on the local ABC affiliate WEWS channel 5. The first time I saw the inside of a TV studio was when I was in the audience for THE ONE O'CLOCK CLUB (also on CH 5), co-hosted by the late Dorothy Fuldheim. I was very young at the time, but I'll never forget that one of the guests claimed to have been abducted by aliens!

I have fond memories of watching UPBEAT! as a kid in Jamestown, NY. The station from Erie, PA, used to carry it! They had such cool local and garage bands. I knew they were way out there, even when I was just 12 or 13 or so. Much weirder than AMERICAN BANDSTAND, even if they did seem to have Bobby Goldsboro as cohost every other week! Those cricket noises he made were geeky to me even then! - **Jeffery Lindholm (Univ. of VA)** Fred Hopkins remembers watching UPBEAT! all the way up in Seattle and

THE LAST OF THE VAMPIRES WALKS AGAIN AMONG US

...and Evil will have its finest hour!



says that besides many acts that we listed, he saw Dion, The MC5, and the early Guess Who ("Shakin' All Over") on the program. The original host of the BIG 5 SHOW pilot was WHK DJ "Emperor" Joe Mayer. Mayer was the MC for The Beatles and Stones shows in Cleveland and managed UPBEAT! house band The Grasshoppers (featuring Benjamin Orr). The Grasshoppers also included Dante Rossi, later in The Baskerville Hounds ("Space Rock"). UPBEAT's Walt Masky also managed Joey And The Continentals and, in the early 70's, Circus.

QUARRY

Congratulations on the long overdue Robert Quarry interview, which surprisingly (and most important, refreshingly) shows the man behind COUNT YORGA to be a painstaking, honest and openly profane personality who isn't afraid to be frank and outspoken about the film business and it's main players.

Monsieur Quarry is still much welcomed in today's stiff, uncreative and completely artificial genre media scene, as are his John Carradine like cameos in Fred Olen Ray movies, no matter how good or bad they are. - **Steven Milan (Las Vegas)** Quarry talked about Ray Danton being Jewish. Could be, but he definitely was Italian. Steve Brigati says that his family came from Naples.

Once again another fascinating article on a person about whom I knew next to nothing, Robert Quarry. This is the sort of thing that makes your magazine so worthwhile. - **Randall Grass**

As it happens, I have just seen COUNT YORGA, VAMPIRE for the first time (a movie hard to find here). It was on TV. The somewhat stupid German title is DIE SIEBEN PRANKEN DES SATANS (The Seven Paws of Satan). I think it's not that great, but OK. - **Andreas Pieper (Germany)**

KARTALIAN

The piece on Kartalian was great fun. I have seen quite a lot of movies with this interesting character actor and always liked him. - **Andreas Pieper**

The pic from PLEASE DON'T EAT MY MOTHER made me wonder whatever happened to Rene Bond? - **Ian Little (Fincastle, VA)** *As far as I know she passed away years ago.*

STRAIN

Problem with #33 is the non-entity Julie Strain. I was sputtering mad to see ink and paper wasted on some "first sluttygirl" from a Motley Crew video!. In your EVIL LIVES review, you sneered at Dawn Wells. Now, there's a sex symbol! - **Hugh Shelton**

Maybe I've gone mental, but I've read and reread Prof. Fred Hopkins' article/interview on Julie Strain and I can't for the life of me figure out why he keeps writing about the TEENAGE MUTANT NINJA TURTLES! Hopkins mentions Julie's early career and for some reason also tells us the early goings on with Kevin Eastman's TAMNT— and never makes a connection between the two. What? Is he just a TAMNT freak who has to insert them into every article, or did something get lost in editing? Please hep me, I've gon' crazy! - **Curtis Martin (Colorado Springs, CO)**. *Hopkins is not a Turtle freak and either am I (although I owned a pet turtle for many years). I added the Turtle info (with Hopkins' approval) because Strain is married to Eastman. He is a multi-millionaire. He publishes her books and releases her tapes. He owns Heavy Metal magazine and made her the star of HEAVY METAL 2000. This all seems more interesting to us than her acting career alone. You still may have gone mental though.*

OTHER INTERVIEWS

I just finished PV# 32 (great as usual) featuring Pete Best. Last year he did a tour of the UK in small theaters, giving an illustrated talk about his life with The Beatles, using photos and sound clips. The second half was a Q & A session. It was very entertaining and informative and Pete came across as a very easygoing, friendly guy. I asked him why he always looked so gloomy in the old photographs. He said, you'd look like that too if you had to sit in one place for a couple of hours every night! It emerged in the show, that his partner, a half-brother, is the son of Neil Aspinall, still the head of Apple, but Pete said he would never use his family connection to try and reconnect with The Beatles. He was hopeful they would contact him sometime. He also said that while the Anthology albums did give him a nice payday, it was less than the millions reported. He also said that his family still own the Casbah Club, with the original ceiling, painted by McCartney, Lennon and Harrison, and they have plans on reopening it soon, and adding it to the tourist attractions of Liverpool. I also liked the article on Diana Dors. There was a TV movie of her life, BLONDE BOMBSHELL, on UK television last year, but it was the usual mix of melodrama and fiction. Amanda Redman played the adult Diana. - **Dennis Taylor** *I guess that proves the rumors that Pete's mom Mona (who was born in India) had an affair with Aspinall. Aspinall was living with the Best family when he became The Beatles' first roadie. He is still the managing director of Apple.*

Ted Mikels was thrilled to see his interview in PV (#32) and said it was the best thing ever written on him! He was also a great guy with whom to talk to and discuss his career. - **Scott Edwards (Cleveland)**. *Mikels was signing autographs at Cinema Wasteland in Strongsville, Ohio. And by the way, gonzo porn director Gregory Dark (PV #26) was on MTV recently, because he has been directing Britney Spears videos!?!*



REVIEWS

AMBUSH! is out here on video (out of print) as SCAVENGERS. The videobox says: "A stark-naked, unrestrained, icy-cold movie!" and "They were like vultures - their sign was blood!" I found it very boring. THE MAN WITH BOGART'S FACE is out here on video (o/p) with a literal translation of the original title. It's a somewhat fun movie because of Sacchi (they used the same dubbing actor who dubs Bogart) and the rest of the cast. The box says: "Every minute pure Hollywood - an ingenious thriller of the best style!" AFRICA SCREAMS was released over here in 1950 as VERRUCKTES AFRIKA (Crazy Africa) but then disappeared. I recently bought the US-DVD by Sterling. It has a good quality and there is also a TV special on the disc called HEY ABBOTT!! hosted by Milton Berle. Although I have heard a lot about "Who's on first," I never had seen it before I bought this disc. I laughed a lot! SWAMP OF RAVENS was released over here on video (o/p) with a literal translation of the original title. I always liked this movie, because it's so obscure, strange, cheap and has a fun cast. I used to call it "Re-Animator, Equadorian style!" For years I searched for info about it, but couldn't find any. Best line: "You know, there is only a slight difference between genius and insanity; same goes for crime and research." The box says: "The plot of this movie ends in an 'infernal chaos.'" - **Andreas Pieper (Germany)**

I've been reading your mag for years and was surprised when in issue 33 you missed an important fact in your review of the Stooges movie of the week. Sure it was produced by Mel Gibson, but it was directed by James Frawley. Frawley shared creation and directing chores on THE MONKEES TV show with Bob Rafelson. He won an Emmy for that. He was an accomplished actor on such shows as the original OUTER LIMITS and Frawley also directed THE BIG BUS (PV #32). I worked with him on ABC's VENGEANCE UNLIMITED. - **Ken Segal**

I see you've ended up on the very same island my cousins used to visit annually a few years ago. I think it was used in the Kevin Kline-Sissy Spacek movie VIOLETS ARE BLUE. As usual I've had a ball reading the reviews (always my favorite section) of the latest "Psychotronic" which make everything sound interesting, even the rotten movies. However, I must point out something that is simply not true. You refer to the recent remake of GONE IN SIXTY SECONDS as a box office flop. Although this movie was indeed "critically blasted" as you say and I myself had no interest in seeing it (even with Robert Duvall in the cast) you need only look in a recent issue of "Variety" to see that this movie has made \$100 million in the U.S. and more than that figure in the overseas markets alone, making it the 13th highest grossing movie of 2000 to date, which hardly qualifies it as a "box office flop." Also, if memory serves, I believe WRONG IS RIGHT opened at the end of April in 1982 and was pretty much gone from most theatres by the time "E.T. opened on June 11th of that year. And, in regards to your query about early talkie musicals in your review of HOWDY BROADWAY, I'm afraid that most of the musicals made between 1929-1932 ARE pretty creaky artifacts with dreadful sound, unimaginative camerawork, poor direction, clunky dancing, and performers of questionable talent. It was up to people like Fred Astaire, Busby Berkeley and Rouben Mamoulian to come along and rescue the genre. I think there might be a mix-up in your ALI BABA GOES TO TOWN review. You mentioned the magic carpet accident being recreated in the film of THE DAY OF THE LOCUST. Actually the accident that takes place in both the book and film of LOCUST occurs during a filming of the battle of Waterloo, when a fake hill set collapses on the soundstage from the weight of the "soldiers" charging up it. There is an ALI BABA connection, however. When Karen Black takes William Atherton to the movies to see the film in which she has appeared as an extra, we see them watching a clip from

ALI BABA into which black and white images of Black have been spliced. - **Barry Monush**

While beginning the new issue last night and finishing with the amazing Art Black I noticed the following items. Jeff East (THE CAMPUS CORPSE) also starred as young Superman in the first SUPERMAN film and young Jack London in KLONDIKE FEVER which had nothing to do with the real Jack London. John Carpenter book by Kenneth McNeil: This is not the first book on Carpenter. Robert Cumbow has the honor with ORDER IN THE UNIVERSE: THE FILMS OF JOHN CARPENTER. However, Flicks Books in the U.K. will publish a collection of essays on the director co-edited by Ian Conrich. - **Tony Williams**

Note that the BBC TITUS ANDRONICUS was also directed by a woman. I watched the opening of TITUS 5 or 6 times before returning it. - **Hugh Shelton** The BBC version, directed by Jane Howell, was aired in '85 and was written up in Fangoria.

In a recent issue (possibly #32) you reviewed films under John Ashley Filipino Rareties, including one called BLACK MAMBA (Incredibly Strange, 74). I would like to obtain a copy of this on video—you listed a (bad) phone number. Do you have a correct number where I could order this film on video? - **Randall Grass** Call them at (800) 859-9238.

Moe Howard may have been "depressed" in 1959, as your review stated, but I recall the head Stogie making many appearances on OFFICER JOE BOLTON's show on WPIX, CH 11 in NYC during that time, Larry Fine and Joe DeRita showed up on occasion but Moe was practically a co-star! (And he always combed his hair down). - **Gary Weintraub (NYC)**

In your review of MISLED (PV #32) you credited Todd Tjersland as director of THE NECRO FILES. This is an error. I produced and directed NECRO FILES. I also wrote the shooting script (under the name Sammy Shapiro). Todd Tjersland only financed the movie and assisted with a few effects. As for MISLED, Zeke Gonzales shot the film in Chicago. Tjersland, who lives in Washington, only invested finishing money into it. He shortened the movie and added new music. Neither I nor Mr. Gonzales will ever work with Tjersland again. - **Matt Jaissle (Milan, MI)** Jaissle directed BACK FROM HELL (PV #19), LEGION OF THE NIGHT (PV #24), and NECRO FILES (PV #27).

Regarding the Robin Askwith reviews (and letter): Mr. Askwith is still working in movies. He is a bit older and no longer has his immediately recognizable 70's hairstyle, but his most recent appearance is a bit part as a British officer in the nationally released U-571. - **Steven Milan (Las Vegas)**

IT CONQUERED HOLLYWOOD! - THE STORY OF AIP (PV #33) was rescheduled to air on AMC (American Movie Classics) on May 1. Somebody was paid good money to write these press release "facts" which will be mindlessly reprinted in newspapers around the country. Cher got her first meaningful screen time in CHASTITY (69). What about GOOD TIMES (67)? Jack Nicholson's first meaningful on-screen appearance was in THE RAVEN (63). What about the Corman backed CRY BABY KILLER (58), which he starred in? I guess the "meaningful" judgement call gets them off the hook for those. The AIP beach movies gave Raquel Welch, Linda Evans and Nancy Sinatra their first screen time. What about TWILIGHT OF HONOR (63) for Evans and FOR THOSE WHO THINK YOUNG and GET YOURSELF A COLLEGE GIRL (both 64) and MARRIAGE ON THE ROCKS (65) for Sinatra? The Evans

credit was just a bit part but Welch was never even in an AIP beach movie! Jody Foster had her film break in THE LITTLE GIRL WHO LIVES DOWN THE LANE (76). What about NAPOLEON AND SAMANTHA (72) and TOM SAWYER (73)? Melanie Griffith debuted on the screen in JOYRIDE (77). What about NIGHT MOVES, SMILE and THE DROWNING POOL (all 75)? Nick Nolte and Don Johnson scored their first starring roles in RETURN TO MACON COUNTY (75). Yes for Nolte (it was his debut) but Johnson had already played leads in THE MAGIC GARDEN OF STANLEY SWEETHEART (70), ZACHARIAH! (70), THE HARRAD EXPERIMENT (73) and A BOY AND HIS DOG (75). Robert DeNiro's first full length feature was BLOODY MAMA (70). Where THE WEDDING PARTY (released in 69) and Brain DePalma's GREETINGS (68) shorts? Martin Scorsese's directorial debut was BOXCAR BERTHA (72). So who directed WHO'S THAT KNOCKING ON MY DOOR (68)? Buster Keaton had his last role in BEACH BLANKET BINGO (65). What about HOW TO STUFF A WILD BIKINI and SERGEANT DEADHEAD (both 64), and WAR ITALIAN STYLE (66), all also from AIP (?), and A FUNNY THING HAPPENED ON THE WAY TO THE FORUM (66)? Did they let Sam Arkoff write this stuff? And speaking of AIP, the cable "remake" of CONFESSIONS OF SORORITY GIRLS (PV #23) is now on tape from Dimension. GET THAT GIRL! (PV #33) was aka FEAR MANSION.



Thanks for the review of my Wiseblood (PV #33 Zines). Things have changed. I got tired of the violence and drunk tanks and so joined A.A., got a spouse, and had a spiritual awakening. So I ain't such a man of hate anymore. I got a job at a library shelving books and I put up a display for Halloween in which I added a lot of old Psychotronics for people to look at. In your review you said "claims to have been released from prison." Well it's true. I did over a year on a two year sentence in the Nebraska State Pen. The same place Charlie Starkweather was fried. - **Fishpit (Bellvue, WA)** I

shouldn't have doubted this former skinhead. We've had other incarcerated PV readers over the years and considering recent trends and Justice Dept. figures, some day we'll all be in prison! "2 MILLION people are behind bars and 4.5 million are on probation and parole" in this country. America's insane prison population surge (the highest in history!) is blamed on "Clinton administration initiatives that provided more money to states for prisoners, police officers and crime prevention programs." It's also obvious that rampant law enforcement corruption, outdated puritanical laws worthy of Afghanistan and the "war" on drugs (now being escalated by George II) are other major reasons. Some worthwhile recent movies on these topics are the box office flops BULWORTH (racism, corruption, politics...), AMERICAN HISTORY X (racism, drugs, prison...) and GRASS (drugs, politics...), and TRAFFIC (drugs, corruption, politics...) which is actually a bit and up for a shelf load of Oscars.

OBITS

In addition to directing BLOOD CULT (85) and REVENGE (86), Loretta Young's son Christopher Lewis also directed THE RIPPER (86) which was shot in Tulsa, OK with Tom Savini in the title role. All three films were released direct to video by United Entertainment. - **Timothy Walters (Muskogee, OK)**

I was shocked to hear about the death of Frederick S. Clarke (see Never To Be Forgotten) and was surprised to learn that he was from Steubenville, Ohio, birthplace of Dean Martin, Traci Lords, and my mom. After Famous Monsters stopped being worth buying and Castle

Of Frankenstein went out of business, Cinefantastique provided my main serious early 70's fix of horror and sci fi movie information. The first issues I read were borrowed from a Cleveland neighbor of mine at the time, cartoonist Gary Dumm. After a while Cinefantastique became too detailed about new releases for my taste, but I often returned to those (surprisingly uncensored) early issues. Unlike the familiar Forry Ackerman, who published photos and articles about himself all the time, Clarke was a complete mystery to me. I never saw his picture or heard his voice and I don't remember his writing appearing anywhere except in his own publications. I was thinking about how Clarke, who I had assumed maybe as old as FJA, was just 51, when two PV readers called to find out if I was the editor who had killed himself! Psychotronic?

ETC.

The photos (see contents pg.) were taken (6/2/00) at the Oz Fest in Chittenango, NY, the birthplace of Oz author Frank L. Baum. The Oz Fest is an annual celebration of all things WIZARD OF OZ related. The prime attraction/guests of honor every year are The Munchkins, who ride in the parade, play golf in tournaments, blitz the local media, and generally make appearances anywhere their merchandise tables can be set up all over town. This year they had 6 of the 11 Munchkins still alive, the only surviving cast members from the movie. These photos were taken at my favorite event of the weekend, the "Spaghetti Dinner With The Munchkins" at the local high school. Meinhardt Raabe played the Munchkin Coroner. He actually sings the Wicked Witch's death announcement in the movie, wearing a costume just like the one he's sporting here! He also played Oscar Mayer in TV and print ads for some 30 years. He signs his autographs "Meinhardt Raabe - Coroner," and in fact signed my copy of PV before I could even ask him to pose. His money man was quick to hit me up for \$5. These little guys don't mess around! The charming Margaret Pellegrini played a "Sleepytime Munchkin" and a "Flowerpot Munchkin." She signs her autograph "Munchkin Love, Margaret Pellegrini," and was very sweet. She had fridge magnets for sale, as well as pictures of her with famous exotic dancer Sally Rand. Also present was one of the Lollipop Kids, Jerry Maren, who was also a regular on THE GONG SHOW many decades later. - **Scott Cornish (New Hartford, NY)**

The other night whilst flicking through the channels I stumbled across SEX AND THE CITY. Much to my amusement and surprise Sarah Jessica Parker had a copy of your Film Guide on her book shelf. When not balling half of NYC maybe she spends what little spare time she has watching 'psychotronic' movies! Stay sick, - **Ben Cobb (London, UK)** Like ED WOOD and MARS ATTACKS?

When I was a kid I used to wait impatiently for Mad, Creepy and Famous Monsters. When they came out I would get a couple of cans of Coca Cola and read them from cover to cover. When I was a teenager it was Creem, Circus and National Lampoon, a couple of cans of Coke and a couple of joints, then cover to cover. And now it's Psychotronic... but I don't drink Coke anymore! - **Perry Vachon (Rehobeth, Maryland)**

Regarding the Who Reads PV section debate: I like it because it puts a face to the personality, shows what they look like now, or acknowledges they are at least alive (and well). - **Jason Velder (Estherville, Iowa)**

Somebody pointed out a major gaffe in my piece. When I cut it down I yanked out a review of STREET ANGELS but somehow part of that review got mixed into SEXY AND DANGEROUS so I incorrectly list Shu Qi and

Chingmy Yau as cast members in the latter. Oops. - **Art Black**

The Horror In Silent Films book could have been more useful if he (Ray Kinnard) didn't copy so much info word for word from Don Willis' books. Worse, he manages to overlook hundreds of titles that can be obtained either from (other) reference books or from watching them on AMC and TCM. - **Claude Floyd Rhodes (Seattle)**

I was playin' the ponies the other night and there was a horse running at Mountaineer race track in West Virginia named Kara Kum! Wonder what the story is there? I stick up for Cleveland all the time when confronted by Cleveland bashing locals. In this spirit, please spell Pittsburgh correctly! It hasn't been Pittsburg since around the 19th Century! The home of Chilly Billy deserves better. - **Brad Kohler (Coraopolis, PA)** Kara Kum was a spook show magician (see PV #14), Chilly Billy was the local TV horror movie host who acted in NIGHT OF THE LIVING DEAD, and Cleveland used to be spelled Cleaveland.

Every city should have a book like Cleveland TV Memories. Your review rekindled more fond images and personalities from my childhood. Such Pittsburgh TV folk as Hank Stoll (his show featured puppets Rodney and Knish), Ricky Wertz (and her dog Copper), and Del Taylor (the host of DIALING FOR DOLLARS, where I first saw all the BLONDIE, FRANCIS and MA AND PA KETTLE movies). Terry Lee hosted COME ALIVE, the venue for local and national rock groups (from 67 to 70). Some bands like The Jaggerz hit top 40 while others, such as The Racket Squad, were big only in the steel city. The ultimate UHF station when I was a kid was WPGH. They offered ULTRA MAN, MARINE BOY, horror hosts Tarantula and Scorpio and more. Now WPGH is just another generic Fox station.

- **Conrad Weidner (Connellsville, PA)** Actually "The Rapper" (a song you don't hear on oldies stations) by The Jaggerz went all the way to #2 in '70. Sorry to respond to a fun nostalgia letter with future shock, but that Fox reference reminded me of something. I love Fox for FUTURAMA, KING OF THE HILL, THE SIMPSONS, THAT 70's SHOW and MALCOLM IN THE MIDDLE, but then there's TEMPTATION ISLAND. In our merger mad Micky D. "Charge It!" world, I was unsettled to read this (in Video Business magazine): "Rupert Murdoch and General Motors are poised to sign a deal for News Corp. to acquire satellite TV producer DirecTV, in a transaction valued at roughly \$43 billion. Murdoch would merge DirecTV with his Sky Global Networks, creating the world's largest satellite company. The combined company, of which Murdoch would be chairman, would be valued at \$70 billion. Microsoft would supply the software for the digital set up boxes and is expected to invest about \$4 billion to \$5 billion." Network TV is dying the slow embarrassing death it deserves and cable TV is an erratic mess. We just switched from our unreliable local cable company to DirecTV (again). Eventually everyone with a place to live and electricity living in every country (with a more or less free press) will have small affordable satellite dishes bringing in hundreds of stations. What the world watches could be controlled by Rupert Murdoch and Bill Gates. Eventually their heirs (or maybe their clones?!) can take over. How can a barely regulated profit based industry (with lobbyists in Washington and other capitols) that brings viewers sports, music, news, Supreme Court presidential election decisions, history, religion, porn, and home shopping channels be trusted? And does it bother you that the voice of Verizon is Darth Vader? A lot has been written about John Lennon lately, but I keep thinking of his lines - "Keep you doped with religion and sex and TV, and you think you're so clever and classless and free."

PV

Of Frankenstein went out of business, Cinefantastique provided my main serious early 70's fix of horror and sci fi movie information. The first issues I read were borrowed from a Cleveland neighbor of mine at the time, cartoonist Gary Dumm. After a while Cinefantastique became too detailed about new releases for my taste, but I often returned to those (surprisingly uncensored) early issues. Unlike the familiar Forry Ackerman, who published photos and articles about himself all the time, Clarke was a complete mystery to me. I never saw his picture or heard his voice and I don't remember his writing appearing anywhere except in his own publications. I was thinking about how Clarke, who I had assumed maybe as old as FJA, was just 51, when two PV readers called to find out if I was the editor who had killed himself! Psychotronic?

ETC.

The photos (see contents pg.) were taken (6/2/00) at the Oz Fest in Chittenango, NY, the birthplace of Oz author Frank L. Baum. The Oz Fest is an annual celebration of all things WIZARD OF OZ related. The prime attraction/guests of honor every year are The Munchkins, who ride in the parade, play golf in tournaments, blitz the local media, and generally make appearances anywhere their merchandise tables can be set up all over town. This year they had 6 of the 11 Munchkins still alive, the only surviving cast members from the movie. These photos were taken at my favorite event of the weekend, the "Spaghetti Dinner With The Munchkins" at the local high school. Meinhardt Raabe played the Munchkin Coroner. He actually sings the Wicked Witch's death announcement in the movie, wearing a costume just like the one he's sporting here! He also played Oscar Mayer in TV and print ads for some 30 years. He signs his autographs "Meinhardt Raabe - Coroner," and in fact signed my copy of PV before I could even ask him to pose. His money man was quick to hit me up for \$5. These little guys don't mess around! The charming Margaret Pellegrini played a "Sleepytime Munchkin" and a "Flowerpot Munchkin." She signs her autograph "Munchkin Love, Margaret Pellegrini," and was very sweet. She had fridge magnets for sale, as well as pictures of her with famous exotic dancer Sally Rand. Also present was one of the Lollipop Kids, Jerry Maren, who was also a regular on THE GONG SHOW many decades later. - **Scott Cornish (New Hartford, NY)**

The other night whilst flicking through the channels I stumbled across SEX AND THE CITY. Much to my amusement and surprise Sarah Jessica Parker had a copy of your Film Guide on her book shelf. When not balling half of NYC maybe she spends what little spare time she has watching 'psychotronic' movies! Stay sick, - **Ben Cobb (London, UK)** Like ED WOOD and MARS ATTACKS?

When I was a kid I used to wait impatiently for Mad, Creepy and Famous Monsters. When they came out I would get a couple of cans of Coca Cola and read them from cover to cover. When I was a teenager it was Greem, Circus and National Lampoon, a couple of cans of Coke and a couple of joints, then cover to cover. And now it's Psychotronic... but I don't drink Coke anymore! - **Perry Vachon (Rehobeth, Maryland)**

Regarding the Who Reads PV section debate: I like it because it puts a face to the personality, shows what they look like now, or acknowledges they are at least alive (and well). - **Jason Vedder (Estherville, Iowa)**

Somebody pointed out a major gaffe in my piece. When I cut it down I yanked out a review of STREET ANGELS but somehow part of that review got mixed into SEXY AND DANGEROUS so I incorrectly list Shu Qi and

Chingmy Yau as cast members in the latter. Oops. - **Art Black**

The Horror In Silent Films book could have been more useful if he (Ray Kinnard) didn't copy so much info word for word from Don Willis' books. Worse, he manages to overlook hundreds of titles that can be obtained either from (other) reference books or from watching them on AMC and TCM. - **Claude Floyd Rhodes (Seattle)**

I was playin' the ponies the other night and there was a horse running at Mountaineer race track in West Virginia named Kara Kum! Wonder what the story is there? I stick up for Cleveland all the time when confronted by Cleveland bashing locals. In this spirit, please spell Pittsburgh correctly! It hasn't been Pittsburg since around the 19th Century! The home of Chilly Billy deserves better. - **Brad Kohler (Coraopolis, PA)** Kara Kum was a spook show magician (see PV #14), Chilly Billy was the local TV horror movie host who acted in NIGHT OF THE LIVING DEAD, and Cleveland used to be spelled Cleaveland.

Every city should have a book like Cleveland TV Memories. Your review rekindled more fond images and personalities from my childhood. Such Pittsburgh TV folk as Hank Stoll (his show featured puppets Rodney and Knish), Ricky Wertz (and her dog Copper), and Del Taylor (the host of DIALING FOR DOLLARS, where I first saw all the BLONDIE, FRANCIS and MA

AND PA KETTLE movies). Terry Lee hosted COME ALIVE, the venue for local and national rock groups (from 67 to 70). Some bands like The Jaggerz hit top 40 while others, such as The Racket Squad, were big only in the steel city. The ultimate UHF station when I was a kid was WPGH. They offered ULTRA MAN, MARINE BOY, horror hosts Tarantula and Scorpio and more. Now WPGH is just another generic Fox station.

- **Conrad Weidner (Connellsville, PA)**

Actually "The Rapper" (a song you don't hear on oldies stations) by The Jaggerz went all the way to #2 in '70. Sorry to respond to a fun nostalgia letter with future shock, but

that Fox reference reminded me of something. I love Fox for FUTURAMA, KING OF THE HILL, THE SIMPSONS, THAT 70's SHOW and MALCOLM IN THE MIDDLE, but then there's TEMPTATION ISLAND. In our merger mad Micky D. "Charge It!" world, I was unsettled to read this (in Video Business magazine): "Rupert Murdoch and General Motors are poised to sign a deal for News Corp. to acquire satellite TV producer DirecTV, in a transaction valued at roughly \$43 billion. Murdoch would merge DirecTV with his Sky Global Networks, creating the world's largest satellite company. The combined company, of which Murdoch would be chairman, would be valued at \$70 billion. Microsoft would supply the software for the digital set up boxes and is expected to invest about \$4 billion to \$5 billion." Network TV is dying the slow embarrassing death it deserves and cable TV is an erratic mess. We just switched from our unreliable local cable company to DirecTV (again). Eventually everyone with a place to live and electricity living in every country (with a more or less free press) will have small affordable satellite dishes bringing in hundreds of stations. What the world watches could be controlled by Rupert Murdoch and Bill Gates. Eventually their heirs (or maybe their clones?!) can take over. How can a barely regulated profit based industry (with lobbyists in Washington and other capitols) that brings viewers sports, music, news, Supreme Court presidential election decisions, history, religion, porn, and home shopping channels be trusted? And does it bother you that the voice of Verizon is Darth Vader? A lot has been written about John Lennon lately, but I keep thinking of his lines - "Keep you doped with religion and sex and TV, and you think you're so clever and classless and free."

PV



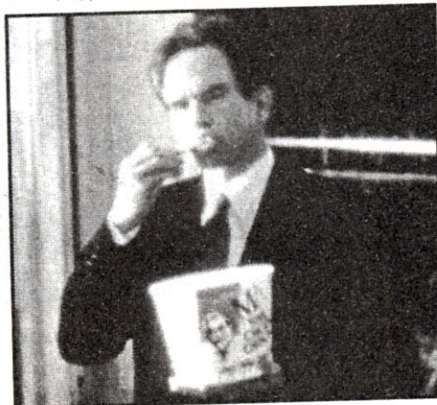
To AVOID FAINTING - REPEAT... DUMM

ANCHOR BAY has released another big batch of interesting titles (some for the first time in America) including *PORTRAIT OF JENNIE* (48), *CURSE OF THE VODOO* (65), *CANDY* (68), also available in a limited edition tin package with extras, *TOWER OF EVIL* (72), *THAT'LL BE THE DAY* with David Essex (74), *HORROR HOSPITAL* (77), *TIMES SQUARE* (80), *INSEMINOID* and *MADMAN* (both 82), *WALKING THE EDGE* (83), *C.H.U.D.*, *SUPERGIRL*, *TUFF TURF* and Paul Bartel's *LUST IN THE DUST*, *CHILDREN OF THE CORN* (84), (all 84), *GIRLS JUST WANT TO HAVE FUN*, Larry Cohen's *THE STUFF*, and Abel Ferrara's *FEAR CITY* (all 85), *REFORM SCHOOL GIRLS*, *BLACK MOON RISING*, *JAKE SPEED*, *HIGHLANDER* (director's cut), and *MANHUNTER* (also in a widescreen director's cut) *MAXIMUM OVERDRIVE* (all 86), *JANE AND THE LOST CITY* and *THOU SHALT NOT KILL...EXCEPT*, *CREEPSHOW 2* (all 87), *TAPEHEADS*, *SLUGS* and Bill Condon's *SISTER, SISTER* (all 88), *TIE ME UP!, TIE ME DOWN!*, and Hal Hartley's *THE UNBELIEVABLE TRUTH* (both 90), and the Danish original *NIGHTWATCH* (94). More titles are the Agatha Christie mysteries *ENDLESS NIGHT* (72) *DEATH ON THE NILE* (78), *THE MIRROR CRACK'D* (80), and *EVILS UNDER THE SUN* (82), Clive Barker's *HELLRAISER* (87) on DVD with the *RESURRECTION* documentary and many other extras, Monte Hellman's *COCKFIGHTER* (74) and *IGUANA* (88), the Herzog/Kinski movies *AGUIRRE THE WRATH OF GOD* (72) and *COBRA VERDE* (88), and John Woo's *A BETTER TOMORROW* (86) and *A BETTER TOMORROW 2* (87).

IMAGE offers DVD box sets of H. G. Lewis' *BLOOD FEAST*, *TWO THOUSAND MANIACS* and *COLOR ME BLOOD RED*, and the 30's roadshow classics *MARIJUANA*, *ASSASSIN OF YOUTH* and *REEFER MADNESS*. Some of the company's many music DVDs are the *MOVIN' WITH NANCY* (Sinatra) TV special, *CREAM FAREWELL CONCERT*, *THE WHO LIVE AT ISLE OF WIGHT*, *HENDRIX LIVE AT ISLE OF WIGHT*, Bowie's *ZIGGY STARDUST*, and *BRIAN WILSON: IMAGINATION*.

MGM now sells these on DVD: *THE JACKIE ROBINSON STORY* (50), *ELMER GANTRY*, *THE MAGNIFICENT SEVEN*, (special edition with many extras), and *THE ALAMO* (with a doc.) (all 60), *THE MOUSE ON THE MOON* (63), *FRANKIE AND JOHNNY* and *THE GREATEST STORY EVER TOLD* (restored) (both 65), Billy Wilder's *THE*

FORTUNE COOKIE (filmed in Cle) and *RETURN OF THE MAGNIFICENT SEVEN* (both 66), Richard Lester's *HOW I WON THE WAR* with John Lennon and *IN THE HEAT OF THE NIGHT* (both 67), *THE BRIDE WORE BLACK* (68), *ALICE'S RESTAURANT* (R rated version) (69), *FELLINI SATYRICON*, *COTTON COMES TO HARLEM* and *THEY CALL ME MR. TIBBS!* (all 70), *THE ORGANIZATION* (71), *FELLINI'S ROMA*, *BLACK MAMA*, *WHITE MAMA* and *SLAUGHTER* (all 72), *BLACK CAESAR*, *COFFY* and *SLAUGHTER'S BIG RIP OFF* (all 73), *FOXY BROWN* and *TRUCK TURNER* (both 74), *FRIDAY FOSTER*, *THE STORY OF ADELE H* and *RANCHO DELUXE* (all 75), *BUFALO BILL AND THE INDIANS* and *BREAKHEART PASS* (both 76), *BREAKER! BREAKER!* (77), *THE END* (78), *SOUTHERN COMFORT* (81), *GORKY*



BULWORTH

PARK and *LOSIN' IT* (both 83), *DANCE WITH A STRANGER* (85), *AT CLOSE RANGE*, *SID AND NANCY*, *RIVER'S EDGE*, and *CHERRY 2000* (with a making of doc.) (all 86), *HOUSE OF GAMES* (87), *I'M GONNA GIT YOU SUCKA!* (88), *THE MIGHTY QUINN* and *KILL ME AGAIN* (both 89), *DEATH WARRANT* (90), *DOUBLE IMPACT* (91), Jennifer Lynch's *BOXING HELENA* and *POSSE* (both 93), *CANADIAN BACON* and *TANK GIRL* (both 95), *I SHOT ANDY WARHOL* (96), *CITY OF INDUSTRY* (97) and a *STARGATE* TV series box. And these VHS titles are now \$9.95: *PATHS OF GLORY* (57), *ON THE BEACH*, (59), *THE WILD CHILD* (70), *ADVENTURES OF BUCKAROO BONZAI* (84), *AMERICAN NINJA* (87), and two sequels, *SILENCE OF THE LAMBS* and *THELMA AND LOUISE* (both 91), *MAN IN THE IRON MASK* and *RED CORNER* (both 97), and 19 black cast titles starring Fred Williamson, Pam Grier and others.

NEW CONCORDE has new releases of

Corman's *THE INTRUDER* (62), *BATTLE BEYOND THE STARS* 20th Anniversary edition with commentary by John Sayles and Gale Ann Hurd, *FIRE ON THE AMAZON* (90) (with a pre star Sandra Bullock), and *CARNOSAUR* and its three sequels. And now that the TV series is finally on, *BLACK SCORPION* and *BLACK SCORPION II* are now \$9.98 (VHS).

PARAMOUNT has these Jerry Lewis movies (for \$9.98 VHS): *ROCKABYE BABY* and *THE GEISHA BOY* (both 58), *THE NUTTY PROFESSOR* (63), *WHO'S MINDING THE STORE?* and *THE DISORDERLY ORDERLY* (both 64), and *THE FAMILY JEWELS* (65), with Lewis in seven (!) roles, a *ROSEMARY'S BABY* commemorative edition with a Polanski interview and a making of short, and *GHOST* (90), *FACE/OFF* (97), and *SLEEPY HOLLOW* (99) now for \$14.95.

RHINO has issued 7 vols. of *THE MIKE DOUGLAS* TV show (from the 70's) with guests including Sly Stone, Little Richard, Muhammad Ali, The Pointer Sisters, James Brown, Alfred Hitchcock, Frank Zappa, Liberace, Rod McKuen, and the stars of *STAR WARS* and *HAPPY DAYS*. They're also releasing *HELL ON WHEELS* (with Marty Robbins), *BLOOD MANIA*, *CHAIN GANG WOMEN*, *THE SILENCER* (with Morton Downey Jr.) and *MYSTERY SCIENCE THEATER 3000* shows on DVD.

TROMA has DVDs (for \$19.95) of Al Adamson's *BLOOD OF GHASTLY HORROR*, *DRACULA VS. FRANKENSTEIN* (The DVD comes with extras), *ANGEL'S WILD WOMEN*, *SATAN'S SADISTS* and *I SPIT ON YOUR CORPSE* (VHS copies are as low as \$9.98 EP). Same for Sid Pink's *PYRO* (64), John G. Alvidson's *FOREPLAY* (75), *MOTHERS DAY* (80), *FROSTBITER* (91), and various others. VHS re-releases for as low as \$9.98 (EP) include *G.I. EXECUTIONER* (71), *CAPTURE OF BIGFOOT*, (79), *GRADUATION DAY* (81), *CHRISTMAS EVIL* (83), *PLUTONIUM BABY* (86), *THE NEWLY DEAD* (87), Cleveland's *THE KILLER NERD* (91), and *BRIDE OF THE KILLER NERD* (92), *HELLBLOCK 13*, *ROCKABILLY VAMPIRE*, and *SPACE ZOMBIE BINGO*.

20th CENTURY has DVDs of John Boorman's *ZARDOZ* (74), *ENEMY MINE* (85), *ALIEN NATION* (88), and a 10th Anniversary Edition of *EDWARD SCISSORHANDS*, all with extras, the first two *REVENGE OF THE NERDS* movies and the first two *PORKY'S* movies. And

these are now \$9.98: John Carpenter's **BIG TROUBLE IN LITTLE CHINA** (86), **POINT BREAK** (91), **CHAIN REACTION** and **THAT THING THAT YOU DO!** (both 96), and Warren Beatty's **BULLWORTH** (98), which should have been released in theaters before our last election.

UNIVERSAL has a new **SOMEWHERE IN TIME**: 20th Anniversary Edition, and these Hitchcock reissues on DVD and VHS (for \$14.98): **SABOTEUR** (42), **SHADOW OF A DOUBT** (43), **ROPE** (48), **REAR WINDOW** (54), **THE TROUBLE WITH HARRY** and **THE MAN WHO KNEW TOO MUCH** (both 55), and his last four features: **TORN CURTAIN** (66), **TOPAZ** (69), **FRENZY** (72), and **FAMILY PLOT** (76).

THE SUBSTITUTE and its two sequels on DVD and VHS (for \$9.98) are from Artisan. Bridgestone is releasing all the Blondie comedies on DVD starring with **BLONDIE** and **BLONDIE MEETS THE BOSS**. **FIEND WITHOUT A FACE** (58) with commentary by producer Richard Gordon and Tom Weaver is available from Criterion. Elele has a gimmicky drive-in double bill of **THE SCREAMING SKULL** with **THE GIANT LEECHES**. A 30th Anniversary restored edition of **GIMME SHELTER**, with more Stones live footage is from Home Vision. Some recent Roan Group DVDs include **SVENGALI**, **UNDERSEA KINGDOM**, Ulmer's **STRANGE ILLUSION**, **BOWERY AT MIDNIGHT**, and Coppola's **DEMENTIA 13**. **THE LIFE AND TIMES OF STEVE MARRIOT** with interviews and Small Faces and Humble Pie footage is from Pioneer. Trimark has a new version of **HERCULES IN NEW YORK** (70) with Arnold Schwarzenegger's voice (he had been dubbed for the original release). VCI DVDs of **RIDE IN THE WHIRLWIND** and **THE SHOOTING** includes commentary by director Monte Hellman and Millie Perkins. Warner Brothers offers **THE EXORCIST: The Version You've Never Seen** (unless you caught it in theaters fast fall), **ELVIS: THAT'S THE WAY IT IS** Special Edition, and a two disc **SEVEN Collectors Edition**. And Winstar has Richard Lester's **THE THREE MUSKETEERS** and **THE FOUR MUSKETEERS** (\$14.98 VHS).

CATALOGS (order these and you won't have to wonder where to find all those rarities anymore).

GRAVEDIGGER VIDEO will have a new catalog soon, but meanwhile collectors with email should check out some of the many rare features and comps (including **MONDO TARANTINO**, **CNN BLOOPERS**, and **PERVERSE PREACHERS**, **FASCIST FUNDAMENTALISTS**, and **KRISTIAN KIDDIE KOOKS**) at gravediggervideo.com

MOVIES UNLIMITED Millennium Collection catalog is 150+ pgs. of titles "celebrat-

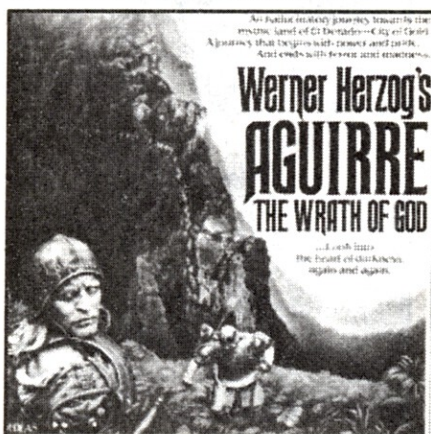
ing the history of Hollywood" which is pretty meaningless but if it's on VHS and it's in print, they'll have it. Some sections cover Don Knotts, Mae West, East Side Kids, Shannon Tweed, John Waters, Argento, Kurosawa, and DVDs. Call 1 (800) 4-MOVIES.

SHOCKING VIDEOS update 2000 is a



Pam Grier in **FRIDAY FOSTER**

bulging 100 pg. digest offering "Video rarities from around the globe" including both **DR. GOLDFOOT** movies, **SOLDIER BLUE**, **MARJOE**, Ted Mikel's **ALEX JOSEPH AND HIS WIVES**, **MR. DEATHMAN** with Stella Stevens as a lesbian in S. Africa, the Indian **LADY TARZAN**, the Turkish **WIZARD OF OZ (!)**, **SUPER XUXA VERSUS SATAN (!)**, **LENINGRAD COWBOYS MEET MOSES**, the recent British **EUROTICA** doc. TV series, and even underground Warhol and Kuchar Brothers shorts. See ad.



SINISTER 2000/1 catalog offers 100 illustrated pgs. of rarities on tape (mostly produced before the 80's.) The largest sections cover sci fi, horror, westerns, and exploitation and don't forget the many sword and sandal, JD, action, jungle, spy, Edgar Wallace titles plus silents and serials. Greg Luce got into the mail order business early and we're very glad he's still at it. Call (541) 773-6860.

SOMETHING WEIRD Catalog Supplement #12 offers new Special DVD editions of titles like **HORRORS OF SPIDER ISLAND**, **THE**

CURIOUS DR. HUMPP, and **THE BLOODY PIT OF HORROR**, upgrades of the films of H.G. Lewis and David F. Friedman on VHS (some also on DVD), plus more Peepland (nudie), Third Sex (gay) and Educational shorts. See ad.

TRASH PALACE has English dubbed Mexican horror movies including **CURSE OF THE DOLL PEOPLE**, **DOCTOR OF DOOM**, **SAMSON VS. THE VAMPIRE WOMEN** and **NIGHT OF THE BLOODY APES** on DVD for \$14.98. Check out their entire list at <http://www.trashpalace.com/DVD's.htm>

VIDEO HOLOCAUST - The correct address of this rare VHS company (we had the PO box wrong last issue) is Box 10994, Jackson, TN, 38305.

VIDEO SEARCH OF MIAMI (VSOM) has upgraded their website to include over 10,000 movies complete with descriptions, basic credits and alternate titles. Check it out at WWW.VSOM.COM or call (888) 279-0773.

VIDEO VORTEX update is 44 pgs. with many rare VHS titles including the 5 hour workprint version of **APOCALYPSE NOW**, all the German **SCHOOLGIRL REPORT** films, **GAMESHOW MODELS**, **HOUSE OF SKULL MOUNTAIN**, **THE VALLEY OBSCURED BY CLOUDS** and the usual porn. The movie descriptions are welcome, but this guy really gets carried away when fists are in asses. See ad.

MUSIC:

BOMP! (List #142). I still miss Greg Shaw's 70's magazine of the same name, but his CD, LP and 45 mail order business offers all those Pebbles comps, releases by Blue Cheer, The Modern Lovers, The Stooges, The New York Dolls and many others, a new live Davie Allan set, plus choice books and zines.

COLLECTOR'S CHOICE (Feb, 2001) continues to offer great music (on CD) of all types and their catalog has grown to full size (from a digest). Some new releases are by John Lee Hooker, Jack Nitzsche, The Hullabalos, Paul Revere And The Raiders, The Walker Brothers, Love (Forever Changes deluxe edition), Kay Starr, and Ernest Tubb (on the cover) and check out those new box sets by Rick Nelson, Golden Earring and Coleman Hawkins! Call (800) 923-1122.

NORTON RECORDS. This 15th anniversary 2001 catalog is 80 pgs. crammed with wonderful new and original LPs, CDs, 45s, plus original (and reprint) posters for music shows and movies, books and zines. Check out the great new re-issues and rediscoveries by The Pretty Things (on the cover), The Flamin Groovies, Rudy Ray Moore (they sell his videos too), Andre Williams, Doug Sahm, Lou Reed (pre-VU), and countless others. Call (718) 789-4438.

PV



MANSON

I DRINK YOUR BLOOD (Midnight, 71) D/S David Durston, P Jerry Gross

This wild and still disturbing (on many levels) feature was a hit when paired by Cinemation with *I EAT YOUR SKIN* and advertised with enticing day glo posters. I'm surprised it isn't as well known as *LAST HOUSE ON THE LEFT* (from the next year) today. A small band of LSD using satanists, led by the sadistic long haired killer Horace Bones (Bhaskar) become stuck in a small town. They drug and torture an old man, so his little grandson laces their food with rabies from a dead dog. Eventually rabid foaming at the mouth hard hat workers attack with machetes, *NIGHT OF THE LIVING DEAD* style (an unforgettable sight). Some intense loud discordant music (by Clay Pitts) adds to the general unease. Average Americans were terrified by the (very real) possibility of more Manson type murder cults at the time. Here, reluctant scared young whites are led seriously astray by scary deranged minorities. Bhaskar could be Hispanic or Indian, Rollo (George Patterson) is black, and Sue-Li (Jadine Wong) looks and acts like a dragon lady. She dies like a Vietnamese monk war protester and when Rollo goes on a rampage (swinging a dismembered leg!) the foam on his mouth makes him resemble a blackface minstrel. With Rhonda Fultz and Lynn Lowry, whose incredible career includes films by Metzger, Romero, and Cronenberg. The tape has Japanese subtitles. It's "uncut" compared to U.S. versions but during the opening nude ceremony, pubic hair is obscured and the word ass is censored (!). Durston made *STIGMA* (72) next.

DEATHMASTER (MGM, 71) D Ray Danton, S R. L. Grove, P Fred Sadoff

In a Topanga Canyon home, the jive talking young followers of the long haired Guru like Khorda (Robert Quarry) ask him to "show us, teach us," adding "we groove on what your saying, man, we dig it!" Soon he's transformed most of them into vampires. When they all dance wildly, several black females (with no lines) are temporarily part of the group. Khorda compares himself to Hitler and Stalin but was meant to resemble Manson. Characters include a biker monk, his girlfriend (Beth Anne Rees), a folk singer and Pop (familiar meek character specialist John Fiedler). The last holdout, Peco (Bill Ewing) wears a head band and uses kung fu. He and his girlfriend (Brenda Dickson?) are chained up in the basement. The ending is cosmic. It's amusing to see a hippy horror movie that's so tame. Swear words include frigging and mother loving. The music includes bits of sitar, harpsicord, synth, some sappy themes and a song

written by Ray Coniff. Harold Lime, a major porno director, did the (terrible) editing. Quarry, the associate producer, gave himself lots of dialog. See PV #33 for his thoughts about all this.

THE NIGHT GOD SCREAMED (VSOM, 73) D Lee Madden, P/S Gil Lasky, P Ed Carlin

Jesus/Manson look cult leader Billy Joe (Michael Sugich) orders The "A-toner" (a hooded figure with a cross) to drown a "Judas chick" during a baptism ceremony. Meanwhile Fanny (star Jeanne Crain) is tired of her life working in an L. A. mission. She witnesses her boring evangelist husband (Alex Nicol) being crucified by cult members and testifies against them in court. The judge then hires the reluctant widow to babysit for his four teenagers in a remote home - during a thunderstorm. During this long, dark and boring part, they all get scared and panic while unseen killers break in. The twist ending is almost absurd enough to make it worthwhile. The kids are Daniel Spelling, Barbara Hancock, Dawn Cleary and Barry Morgan. Also with James Sikking and a look at the original Hard Rock Cafe (familiar from The Doors Morrison Hotel cover). Cinemation, known for stronger titles, released it. Madden's credits include *HELL'S ANGELS* 69 and *NIGHT CREATURE* (78).



I DRINK YOUR BLOOD (Jadine Wong and Bhaskar)

ITALY

THE 10TH VICTIM (Embassy, 65) D/S Elio Petri, S Ennio Flaiano, Tonino Guerra, Giorgio Salvioni, P Carlo Ponti (LA DECIMA VITTIMA)

Now that we have *TEMPTATION ISLAND*, televised legal killing is the obvious next step. A 1953 story in *Galaxy* magazine was the basis for this stylish black humor sci

fi movie. Too bad it doesn't live up to its opening sequence. In the 21st Century, when a legal "big hunt" with strict rules has replaced war, Caroline (the awesome Ursula Andress) wears a spiky metal bikini as she slaps willing men in a New York club, then kills with her gun bra. In Rome her next victim is Marcello (Marcello Mastroianni), a divorced assassin who appears on TV for money. Surviving assassins can win one million (!) dollars and are offered the opportunity to do commercial endorsements. There's a giant eyeball TV and the future phones are wireless. The music (by Piero Piccioni) is great and Elsa Martinelli plays Marcello's mistress Olga. A long rumored remake could be an improvement but would still seem dated. Petri later directed *INVESTIGATION OF A CITIZEN ABOVE SUSPICION* (70).

ALL THE COLORS OF DARKNESS (Trash Palace, 72) D Sergio

Martino, S Ernesto Gastaldi, Sauro Scavolini, P Mino Loy, Lucianao Martino

(TUTTI I COLORI DEL BUIO, DAY OF THE MANIAC) In London, Jane (Edwige Fenech) has disturbing nightmares, visions and flashbacks (featuring a pregnant woman, nudity and a man in drag). Her boyfriend Richard (George Hilton) gives her pills, her sister Barbara (Susan Scott) takes her to a shrink, and her new blonde friend Mary (Maria Cumani Quasimodo!) takes her to a mansion where she becomes the centerpiece of a black mass ceremony (basically a gang bang). Members drink dog's blood then chant "Oh power of evil - she offers herself!" Some of the repeat editing in this ROSEMARY'S BABY influenced Italian/Spanish production is effective and the soundtrack includes a cool mixture of female voices, screams and sitar. With Julian Ugarte (Satan look cult leader), Ivan Rassimov, Jorge Riguard, and Allan Collins. This is an uncut letterboxed Euro version with the English dialog added from a cut U.S. version, so several (unimportant) scenes are still in Italian. It was first released here by Sam Sherman's Independent International as THEY'RE COMING TO GET YOU. This is available for \$16.75 (see ad?).

THE HOUSE OF CLOCKS (Video Vortex, 89) D Lucio Fulci, S Gianfranco Clerici, Daniele Stroppa

Pot smoking shop lifters Diana (Karina Huff), Tony (Keith Van Hoven), and the sadistic cat killing Paul (Peter Hintz) drive to a remote old house. They rob and accidentally kill the nice seeming old couple who live there. The old man (Paolo Paoloni) who talks to his vast collection of old clocks and his wife (Bettine Milne) are actually some kind of killer zombies who can revive the dead. By the end, it all turns out to be a dream Over ten years ago when this fairly gory, senseless, and mean spirited feature was made for Italian TV, it would have seemed way over the line for American TV. Now our network shows feature more believable autopsies and mangled bodies. With Fulci regular Al Cliver (ZOMBIE, SEVEN DOORS OF DEATH) as a servant. The letterboxed tape has Japanese subtitles.

KING OF KONG ISLAND (Sinister, 68) D "Robert Morris"/Roberto Mauri, P/S "Walter Brandi"/Mario Pupilo, P Ralph Zucker

(EVE, LA VENERE SELVAGGIA) In Nairobi, Burt (Brad Harris from the THREE FANTASTIC SUPERMEN movies), a heartless muscular mercenary, survives a massacre by his double-crossing partner in crime Albert (Marc Lawrence). Back in town we meet Burt's former lover Ursula (Ursula Davis, who takes a bath), her game hunter step daughter Diana (Adriana Alben), and her wealthy husband who owns a nightclub. After some funky dancing, a safari is organized. Malumba the cook and the native bearers are all afraid of the "sacred monkey" and Diana is kidnaped by a thin, scary face (man-in-a-suit) ape man. Albert (a mad scientist) and his killer partner have been surgically turning apes into "robots." They also keep women in cages in a cave. If this wasn't enough, there's also Eve (Esmeralda Barros), a (discreetly) topless Euro jungle woman with a chimp companion who wants her apes back the way they were. Lawrence (from PV #29) rants and yells, especially when the city women have a cat fight in their very short skirts. Eventually, some die and a few escape but three caged black women are simply forgotten. This Italian/Spanish production was presented by Dick Randall (THE WILD WORLD OF JAYNE MANSFIELD), who knew a few things about memorably mindless entertainment.

ASIA

FOXBAT (VSOM, 77) D Po Chih Leong, P May Lim

A secret super Russian MIG invades Japanese air space, setting off an international crisis. Rogue CIA agent Mike Saxon (Henry Silva) would rather stay in bed (or a bath) with Japanese women, but he's ordered to active duty. He adjusts his removable hi-tech camera eye then is attacked by a killer zombie sumo wrestler (!), the result of Japanese experiments wanted by the KGB. In Hong Kong he meets beautiful black American fashion designer Toni Hill (Vonetta McGee from HAMMER) and a cooking teacher (James Yi Lui) who falls for her swallows a piece of candy (actually a valuable device) and is chased all over

town by agents wanting to cut him open. Various bad guys are Communist (Russian and Chinese), and Japanese and American. It all ends with wild car chases, shootouts, large explosions and some brutal kung fu battles. I always like watching Silva, who can be fun, likable and scary at the same time. With Rik Van Nutter as a blonde CIA man, Roy Chiao (INDIANA JONES AND THE TEMPLE OF DOOM), and Shirley Lee. This forgotten feature (not in any of the expected reference books) includes noodle making, Broadway dance numbers, early computer games, naked women, and Nam and Watergate references. The Bond style score is by Roy Budd and Terence Young was a script consultant.

THE DEATHHEAD VIRGIN (Academy, 72) D Norman Foster, S "Ward Gaynor," P/star Jock Gaynor, P Larry Ward

Two American actors wrote this, hired an old Hollywood director and headed for the tax shelters of Marcos' Philippines to become stars. Most of the confused tale is related in flashbacks by a local (Vic Diaz). Frank (Gaynor) and the womanizing Larry (Ward) are after sunken Spanish gold. Frank removes a medallion from a skeleton, unleashing the spirit of the Moro Princess Leila, who emerges from the ocean naked except for a mask. Soon he's possessed and killing and scalping women. Just when you think it's all over, an insurance double-cross involving an American widow (Diane McBain from MARYJANE) is exposed. With Kim Ramos as Larry's model girlfriend in a bikini, a bloody cockfight, and dancing to a funk band. Gaynor, from NYC, and Ward, from Columbus, both acted on many 60's sci fi and western TV shows. Foster had directed Mr. Moto and Charlie Chan movies and Davy Crockett and Zorro shows for Disney.

NATURE ATTACKS

CROCODILE (Trimark, 00) D Tobe Hooper, S Michael D. Weiss, Adam Gierasch, Jace Anderson, P Boaz Davidson, Frank Demartini, Danny Lerner

During Spring break at Lake Sobek, eight teens drink, smoke pot and eventually encounter the giant African croc of the title. Characters talk about a cult and an old hotel but all we see are teens, a sheriff, a backwoods guy from a closed tannery, and a hick gator farmer (Terence Evans). It has too many false scares, but there are some good KNB FX. Humor includes puking in a hat and pissing in a beer bottle and a cute poodle, always about to be eaten. Mark McLaughlin and blonde Caitlin Martin star with Chris Solari and Sommer Knight as the wild jealous blonde. It was partially filmed in Mexico, and like the recent croc movie BLOOD SURF was inspired by LAKE PLACID (PV #32). I'd much rather see a restored version of Hooper's EATEN ALIVE!

OCTOPUS (Trimark, 00) D John Eyres, S Michael D. Weiss,



KING OF KONG ISLAND

P David Varod, Danny Learner, Boaz Davidson

In scenes uncomfortably like recent events, an atomic Soviet sub sinks during the Cuban Missile crisis. 30 years later bombings occur in Bulgaria (where this was filmed) and inept CIA agent Turner (Jay Harrington) finally captures the main grinning Euro terrorist (Ravil Isyanof from THE JACKAL remake). After what seems like an entire action/spy movie, the main characters are on a submarine which is attacked by a giant mutated octopus. Then a cruise ship (with more terrorists) is attacked too. It's OK but the computer FX get tiring. With blonde Carolyn Lowery from CANDY-MAN (oceanographer), David Beechcroft (captain), Ricco Ross (first mate) and some JFK footage. Eyres made the PROJECT SHADOWCHASER movies and the producers also backed CROCODILE.

SPIDERS (Tristar, 00) D Gary Jones, S Stephen Brooks, Jace Anderson, Adam Gierasch, P Boaz Davidson, Danny Lerner

Marci (Lana Parrilla), a college reporter interested in UFOs and two guys witness a shuttle crash in the desert and a government cover up. Soon Marci and a good guy agent (Josh Green) are being pursued in a smoky secret research center by an evil agent (Mark Phelan) and a killer mutant spider from space. Despite the title there is only one spider, but it keeps growing and growing until it threatens the campus, then the whole town. In the spirit of ALIEN, Marci, in her wet T-shirt, saves the day with a bazooka. SPIDERS has some fine KNB FX and builds to a wild large scale climax. Jones directed the equally fun MOSQUITO (PV #21) when he was back in Detroit.

DOWN UNDER

DEAD END DRIVE-IN (New World, 86) D Brian Trenchard Smith, S Peter Smalley, P Andrew Williams

This came out just after the third MAD MAX movie, but is not the usual imitation. In the post nuke future, young people are lured to The Star Drive-in, actually a teenage concentration camp without guards. Everyone there except Jimmy (Ned Manning) wants to stay. They don't have to work and the government provides drugs, mindless entertainment and junk food. Jimmy and his girlfriend Carmen (Natalie McCurry, who has a topless scene) live in his red '56 Chevy convertible. When a busload of Asian inmates arrive, she mindlessly joins the racist majority chanting "Asians Out." Jimmy says "They're not the enemy, they're prisoners just like us!" while plotting to break out. The music (some very good) is very 80's new wave. Peter Whitford plays the smiling, meek looking manager. Australian movies being shown in this Australian movie include the director's own MAN FROM HONG KONG (75) and ESCAPE 2000 (81). He went on to LEPRECHAUN sequels.

THE UGLY (Trimark, 96) D/S Scott Reynolds, P Jonathan Downing

Dr. Karen Schoemaker (Rebecca Hobbs) arrives at a decrepit asylum to assess a soft spoken patient called "Simple" Simon (Italian born stage actor Paolo Rotondo). Simon, who killed as a child, has violent fantasies and flashbacks featuring his horrible psychotic mother and a little girl who grows up to be a vet (Vanessa Byrnes). Two brutal tattooed orderlies with dreadlocks work for Dr. Marlowe (Roy Ward). It sounds simple but THE UGLY is full of shocks, reality switches and visual surprises and rates up there with the earlier New Zealand movies HEAVENLY CREATURES and JACK BE NIMBLE (both 94). Reynolds

directed several shorts before this. His second feature was HEAVEN (98).

DARK STORIES (Spartan, 01) D/S Simon Bare, Fiona Samuel, Anna Reeves, Simon Raby, Niki Caro, Stephan Batt

This is a compilation of seven shorts (produced from 93-6 in New Zealand), but despite the TALES FROM BEYOND THE GRAVE subtitle, only some are horror. They are well made, clever and worth checking out though and were backed by government grants (a tradition that has nearly ended here in America). The two shorts by Reeves are the most surreal, featuring a man obsessed with an albino fish and a woman who loses her mind. Her second short features some full nudity. EAU DE LA VIE (by Bare) has a naked man being drowned in an upscale restaurant for entertainment. BITCH (by Samuel) is an experimental and comic look at relationship problems. HEADLONG (by Raby) concerns an abrasive female hitchhiker, SURE TO RISE (by Caro) is the most downbeat, and WARM GUN (by Batt) features a multi murder frameup. The box credits seem to be incorrect.

SIXTIES

WHO KILLED TEDDY BEAR? (JFHI!, 65) D Joseph Cates, S Leon Tokatyan, Arnold Drake, P Everett Rosenthal

This would make a good "50's teen stars as perverts" double bill with LOOK IN ANY WINDOW (PV #25) starring Paul Anka. Considered very distasteful 35 years ago, it would also make a good LAW AND ORDER: SPECIAL VICTIMS UNIT episode. Norah (Juliet Prowse) works as a DJ in a NYC club. After she is stalked and receives obscene phone calls from a mystery voyeur rapist, a single dad police LT. (Jan Murray) takes the case. Norah's boss (Elaine Stritch) comes on to her and the LT. seems creepy (he has copies of teen nudist magazines at home). Her co-workers include a deaf mute bouncer and Lawrence (Sal Mineo) a waiter. WHO KILLED is ordinary looking until a dance to an orchestrated garage rock song ("It Could Have Been Me") followed by an impressive strobe light psychedelic sequence. Also with Frank Campanella and Bruce Glover (PV # 21). With flashbacks, songs by Bob Gaudio (of The Four Seasons), a marquee announcing WORLD OF FLESH and CALL GIRL 77 and the Metropole Cafe (it's still there). Drake also wrote THE FLESH EATERS (64). Rosenthal and the late Cates (Phoebe's dad) returned with THE FAT SPY (PV #25), also from Magna Pictures.

GAMES (Goodtimes, 67) D Curtis Harrington, S Gene Kearney, P George Edwards

Paul (James Caan) and his rich wife Jennifer (Katharine Ross) live almost like a bored mod Gomez and Morticia (without the kids). They collect pop art, throw theme parties, hold a black mass and play mind games in their NYC townhouse. After an older fortune telling European con artist (Simone Signoret) tricks her way into their lives, one of their games goes deadly wrong. This borrows from DIABOLIQUE (which starred Signoret) of course, but has some good shocks and is a lot more fun than that Sharon Stone remake. With Kent Smith as Jennifer's lawyer, Ian Wolfe as the doctor, Don Stroud as the delivery boy, Estelle Winwood as a neighbor, and Florence Marley. I wonder if that Central Park hansom cab driver is Lawrence Tierney. William A. Fraker was the cinematographer. The credit for Harrington (PV #16) appears on a tarot death card. After this Universal release, which was not a hit, he made HOW AWFUL ABOUT ALLAN (70) for TV.



DEAD END DRIVE IN



GAMES

SHARK! (Genesis, 69) D/S Samuel Fuller, S John Kingsbridge, P Skip Steloff, Mark Cooper

(UN ARMA DE LAS FILOS) Caine (Burt Reynolds), a tough American gun runner in Sudan, is hired by a "professor" (Barry Sullivan from Fuller's FORTY GUNS) to help out on his boat in the Red Sea. A bounty of gold bricks is the prize and killer sharks get in the way. Caine starts a relationship of convenience with his boss's dyed blonde assistant (Silvia Pinal) and uses a little street thief to help with various scams. Meanwhile a local cop (Enrique Lucero) plots, and a grizzled doctor (Arthur Kennedy) who nearly drinks himself to death, is the most admirable character. It's film noir in an exotic setting, based on a '55 novel by Victor Canning, but the shark scenes featuring stuntmen just slow down the pace. Although establishing shots were filmed in Sudan, this was primarily made in Vera Cruz, Mexico with locals as Arabs. Herbert L. Strock shot additional scenes and was in charge of post production. Fuller wanted his name removed. After JAWS, Hallmark re-released it as MANEATERS! Pinal was a regular in Luis Bunuel movies (EXTERMINATING ANGEL, SIMON OF THE DESERT...) and Lucero's many credits include TARZAN AND THE VALLEY OF GOLD and SANTO VS. THE HEADHUNTERS.

RARE TRIAL DRAMAS

PAINTED FACES (Sinister, 29) D Albert Rogell, S Frances Hyland

This rarity from the Tiffany-Stahl company is similar in some ways to some earlier Lon Chaney Sr. movies. Just before Christmas, murder trial jurors (including four females) are sequestered because one of them (Joe E. Brown in a rare serious role) refuses to vote guilty. He's a quiet Swedish immigrant circus acrobat clown. The others plead and threaten him so he finally relates a flashback showing how he had supported an orphan schoolgirl (Helen Foster). In the end we know he was the killer and why, but he gets away with it! The cast includes Barton Hepburn, Dorothy Gulliver, Symona Boniface (from Three Stooges shorts), and Sojin in a Chinese restaurant scene. The waiters are called "chop suey merchants" serving "chink dishes." Brown, from Ohio, had actually been a circus acrobat before he became a Hollywood comedy star. Rogell later directed THE BLACK CAT (41). By the way, I served on a Manhattan jury once that had to spend the night (in a hotel). In this movie, the jurors seem to spend five nights in the jury room!

SILENT WITNESS (31) D Marcel Varnel + R.L. Hough, S Douglas Doty

In London, the naive Tony (Bramwell Fletcher later in THE MUMMY) strangles his blonde mistress (Greta Nissen) and confesses to his wealthy father Sir Howard (Lionel Atwill). When the police arrive Sir Howard takes the rap, leading to courtroom scenes. Alan Mowbray is the prosecutor and Herbert Mundin (TARZAN ESCAPES) is the Cockney taxi driver witness. The plot shifts all over the place as major flashbacks reveal what actually happened. Atwill, before his string of horror movies, is excellent. Also with Weldon Heyburn as a cad with a thin mustache, Billy Bevan as a forger, Mary Forbes as Mrs. Austin, Helen Mack, and Montague Shaw. This was a hit Fox version of the Broadway play which Atwill had also starred in. The French Varnel made CHANDU THE MAGICIAN next.

KINSKI

SCHIZOID (MCA, 80) D/S David Paulsen, P Menahem Golan,

Yoram Globus

(MURDER BY MAIL) Julie (Marianna Hill), a divorced California advice columnist, becomes terrified after several of her female friends are murdered and she receives threatening paste up notes. Her wealthy work at home shrink (Klaus Kinski) has sex with a topless dancer and stares at his unhappy teenage daughter (Donna Wilkes) when she takes a shower. Besides the over obvious Klaus, suspects include Julie's newspaper editor ex husband (Craig Wasson) and a creepy boiler repair man (Christopher Lloyd). The other familiar actor is Richard Herd as the main police detective. The music is typical synth sounds and there's a black gay gag. This (mediocre) major American release is rarely mentioned today, but if it had been made in Italy it would re-released and examined in fanzines. The director's only other credit was SAVAGE WEEKEND (PV #30), also backed by the Israeli Cannon cousins.

MY BEST FIEND (Anchor Bay, 99) D/S Werner Herzog



Kinski on stage in Berlin



This documentary is really more about its egotistical often brilliant German director than his insane often brilliant Polish star, the late Klaus Kinski. Herzog tells how he first met an on the edge Kinski years before they worked together and says he helped Kinski come up with the anti Herzog insults for his notorious autobiography. Much time is spent behind the scenes of FITZCARRALDO (already well covered in BURDEN OF DREAMS), NOSFERATU is covered briefly and AGUIRRE and WOYZECK are represented by a few scenes and verbal memories. Recent interviews are with Kinski co-stars Eva Mattes and Claudia Cardinale. Only one non Herzog movie (Laszlo Benedek's 1954 KINDER, MUTTER UND EIN GENERAL with Kinski as a Nazi) is included. The real revelation here though is a segment of a 70's Kinski solo stage show. The long haired actor screams insults at audience members as he claims to be Christ! Anchor Bay deserves praise for releasing this and all of the Herzog/Kinski movies.

SIXTIES ADULT

ELECTRIC LOVER (SW, 66) P/D Jesse Berger, S Stephen Schwartz

A pathetic, mean, crazy, doomed high tech voyeur (Mike Atkinson) talks endlessly in a bare set room with a wall size computer (a TV screen and some knobs). He orders his cowering obedient mute servant "Brother" (Jonathan Manos) out on to the Village streets of NYC with a small video camera to send back real life scenes of naked beauties. The man, who also imagines naked women in his room, kisses himself in a mirror while he comes. The main attraction is a cute smiling athletic young black woman (Natara) who dances wildly to native drums, has an odd slow mo sex scene with a blonde (Carla aka Uta Erikson) and frolics naked in the woods with yoga class members. This bizarre arty soft core b/w sci fi sex fantasy manages to be erotic, boring and a warning call to the men in the audience. The prophetic troubling message seems to be that new technology mixed with alienation, masturbation (and maybe integration?) kills! Since it's not listed anywhere, the credit names are probably fake, and Erikson usually worked for the late Michael Findlay, I suspect that Findlay was the director or at least was involved. The music (by The Fludd) is pretty great, featuring fluid electric guitar leads and soulful electric organ that (during the theme) sounds like Procol Harum (who hadn't recorded yet!)

MY BODY HUNGERS (Alpha Blue, 67) D/S Joe Sarno, P Gerard Conti

19 year old Marcia (Gretchen Rudolph) hitchhikes to the remote A Go-Go

Lounge roadhouse somewhere in New England, and goes undercover as a hostess in an attempt to discover who killed her sister there. A Detective named Rod (John Aristedes) and the wealthy George (Tony King) both fall for Marcia, she's attacked (raped) after taking a bath, and women are strangled by garter belts. Sarno's serious 60's b/w adults only dramas have more plot than most. This one offers some pretty hot floor shows with four women ("Olga And Her Oomphettes") wearing only flower pasties. The manager (Tammy Latour) sings several numbers and the soundtrack is jazz. The over detailed amateurish local TV reports are like the ones in NIGHT OF THE LIVING DEAD! Aristedes was also in Sarno's SIN IN THE SUBURBS (PV #22) and MOONLIGHTING WIVES (PV #30).

THE LUSTFUL TURK (SW, 67) D Byron Mabe, P/S David E. Friedman

Friedman made some adult movies that looked more expensive and slick than most, but the "Monumental Achievement!" promo claims (repeated on the video box) for this Film Ventures release were a joke. This is laughably cheap, from the minimal sets to the plotless flashback structure, narrated silent scenes and sloppy editing. Some events are represented by cartoon drawings! In 1814 several characters sit and read letters describing white slavery in harems while teenage eunuchs play dice and two slaves (one is black) stand around. Some of the nudity makes it worthwhile, but the real attraction is S+M. There are three whipping scenes and characters laugh about a rape. Credits are mostly fake, but the familiar Foreman Shane plays Muzra with a very phoney beard and Michele Triola later made the news by suing Lee Marvin for palimony! Mabe and Friedman's ACID EATERS (PV #15) and SHE FREAK were both also released the same year.

EIGHTIES

THE ALCHEMIST (Lightning, 81) D "James Amante"/Charles Band, S Alan J. Adler, P Lawrence Applebaum

In 1871, Aaron (Robert Ginty from PV # 23) is cursed by the alchemist (Robert Glaudini) who stole his wife (Lucinda Dooling from SURF II) and caused her death. In 1955, the ageless Aaron is sort of a wolfman with extra hair living in a shack, cared for by his 80 year old daughter. Nora (also Dooling), a hitchhiking waitress who has visions and nightmares, arrives with a guy (John Sanderford) that picked her up. Nora encounters midget demons in the woods and enters another dimension before the old enemies fight over her again. Some of the FX are fun and there's some gore. The score is by Richard Band and Ted Nicolodi was the editor. Band (who took over direction from someone else) didn't release it until '85. If it was one of his current Full Moon titles it would be promoted, advertised, and merchandised to death. The tape includes a trailer for Band's DUNGEONMASTER (84).

BRAINWAVES (Embassy, 82) P/D/S/cine. Ulli Lommel

In S.F., Kaylie (Suzanna Love) is hit by a car and goes into a coma after surgery. Dr. Clavius (a grim Tony Curtis), and his assistant (Paul Wilson) convince her architect husband (Keir Dullea) to OK an experimental computer process to bring her back. Kaylie recovers but has visions of a cliché murder (electrocution by radio thrown in a tub), is being stalked by a man lurking around (we only see his feet) and thinks she's going insane. The confused but determined couple investigate, learning from several flashbacks. Turns out she's had a secret brain transplant from the tub murder victim (Corinne Alphen-Wahl who provides the R nudity). Lommel (after THE BOOGIE MAN) tries for a Hitchcock feel with lots of slow sweeping camera pans, a full dramatic score (by Robert O.

Ragland), shots to remind you of REAR WINDOW and VERTIGO and Vera Miles as the mother in law. It's dated by having the young son play Space Invaders and attempting a Rubik's cube. The assistant character was added because Curtis (who was smoking crack at the time) couldn't handle his lines.

OCEAN DRIVE WEEKEND (Vestron, 84) D/S Bryan Jones, P Marvin Almeas

In the mid 60's, young people arrive in Ft. Lauderdale to party. It's more of an AMERICAN GRAFFITI type nostalgia attempt than most 80's teen movies, with characters worrying about the draft, chugging bootleg vodka, experiencing their first joint, first birth control pills and first 8 track players. Charles Redmond stars with P. J. Grethe, but Konya Dee plays the most interesting and believable character. The PG-13 release, actually made in Myrtle Beach, South Carolina, includes authentic Southern accents and "beach music" hits by The Drifters, The Showmen and The Tams on the radio. Smith Flynn And The Rivas (who seem too 80's to pass for a 60's band) play on and off ("Double Shot") screen. It was picked up by Troma.

DISTORTIONS (Academy, 86) D Armand Mastroianni, S John Goff, P Jackelyn Giroux

Amy (Olivia Hussey) is alone since her husband (Edward Albert) left her to pick up a guy in a parking lot and was burned to death. She goes to stay at the estate of her estranged aunt (Piper Laurie), receives threatening phone calls and is stalked during a storm. Turns out she's being drugged and there's a multiple scam surprise ending. Steve Railsback co-stars as a man who shows up to help Amy. With June Chadwick (Brit friend), Rita Gam (aunt's friend) and Terence Knox. With flashbacks, nightmares and false scares. The score is typical synth music. Gary Graver was the technical supervisor and it's all dedicated to (the late) John Alderman. The director was known for HE KNOWS YOU'RE ALONE (80), but soon was turning out direct to video nonsense like this.

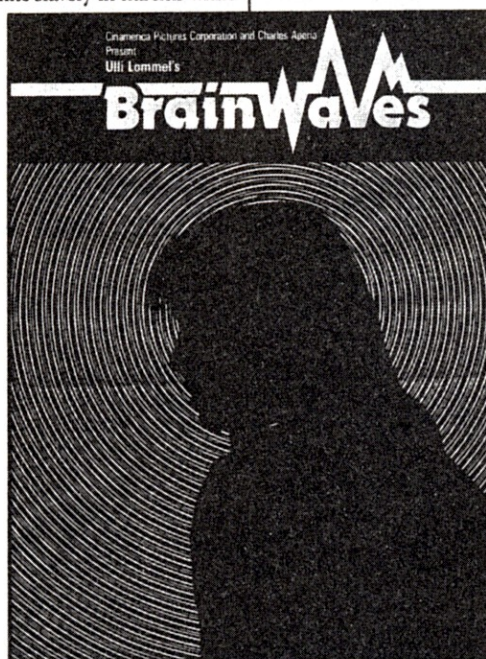
HOLLYWOOD COP (Celebrity, 86) D/S Amir Shervan, P Moshe + Simon Bibiyan

A bearded gangster (Jim Mithum) orders the kidnapping of the son of Rebecca (blonde Julie Schoenhofer), the ex-wife of another criminal (Larry Lawrence). Hooded gunmen slaughter nearly everybody at a ranch, then the cute little blond son is slapped around, beaten and threatened with wild dogs. A tough talking police Captain (Cameron Mitchell) sends the tall, curly haired "Turkey" (star David Goss) and his comic relief black partner Jaguar (Lincoln Kilpatrick who was in SOYLENT GREEN and THE OMEGA MAN) to save the day. This is a prime example of crap with has-been guest stars produced fast and cheap to fill 80's video shelves. I consider it a "guilty pleasure," complete with Chinese kung fu fighters (credit names are Korean and Vietnamese), bikers, synth music, topless wrestling, a decapitation, puking, a flaming man, the attempted gang rape of a naked Oriental woman, a man shot in the balls, and a welfare check joke. And I nearly forgot Aldo Ray (as Fong!), and Troy Donahue (as a cop).

GERMANY

THE SONS OF GREAT BEAR (Ice Storm, 66) D Josef Mach, S Liselotte Welskopf-Henrich

(DIE SOHNE DER GROSSEN BARIN) It's fascinating to compare this E. German DEFA studio western to American, Italian, or even W. German ones from the same period. NONE of them are really accurate or believable, but this, the first of a series, tries in some ways. Unfortunately, the Indians look like Europeans, when a bar girl sings the phantom backing is like in any no reali-



ty musical and weird light pop music totally ruins several action and battle scenes. Tokei Ihto (star Gojko Mitic) is the noble handsome son of an old Dakota Sioux chief who was murdered in a bar at a fort for refusing to reveal where some gold is. Tokei is tricked, lied to, and arrested by various devious white oppressors. The Indians are shown as caring parents. Liner notes say that the director is Czech and that the Yugoslavian star later visited actual American Indians in Seattle. The excellent color print has English subtitles and is letterboxed. Ice Storm has also released several E. German fairy tale movies.

SCHOOL'S OUT (MTI Spartan, 00) D Robert Sigl, S Kai Meyer, P Peter Lohner

(SCHREIDENN ICH WERDE DICH TOTEN) A mystery killer escapes from a mental hospital and returns to the scene of his crimes, an old closed down school. Nina (Katharina Wackernagel), Jessica (Sandra Leonhard), Anna (Marlene Meyer-Dunker), Eva (Rita Lengyel) and some guys show up for a graduation party next door and experience false scares. Several characters are killed off, but are not missed. Everything is very dark and the killer wears a red mask and a harlequin costume. The German TV movie (which also has a sequel) features German TV stars. It's presented by Fangoria as part of their new mission to distribute mediocre unoriginal new European horror movies. Sigl also directed one of the original LEXX movies.

CANADA

THE SPRING (PM, 99) D/S David S. Jackson, S J. B. White, Kathleen Rowell, P Jim Chory

W idower writer Dennis (Kyle MacLachlan) and his young son go on vacation in a camper. The son's leg is broken in an accident so while stuck in the seemingly perfect Springview, Dennis falls for blonde nurse Sophie (Alison Eastwood) and they discover a supernatural spring and the strict rules of the town. This PG-13 variation on the themes of DARK SECRET OF HARVEST HOME (and several other movies) is interesting and surprisingly upbeat. It was based on a novel by Clifford Irving, and like DEATH TRAIN (92) by the same director, is above average for a made for cable movie.

EYE OF THE KILLER (Trimark, 00) D Paul Marcus, S Jeff Miller, P Tim Stern, Andre Paquette, Tom Kinninmont

(AFTER ALICE) Michael (Kiefer Sutherland) is a divorced police detective who guzzles booze, lives in a flophouse, hangs out at a gay bar and has nightmares and painful visions. A British psychic investigator (Polly Walker) and a psychic professor (Henry Czerny) try to convince him that his "gift" can be useful, while he tries to catch the "Jabberwocky" serial killer. With many flashbacks, a black drag queen and a who-dunnit? ending that could have been in a Charlie Chan movie. Also with Gary Hudson, Stephen Ouimette and Dennis Akiyama. The overlong (100 min.) and too dark German/British production seems like a TV pilot. It was filmed in Canada.

SECRETS OF CHINATOWN (Sinister, 32) D Fred Newmeyer, S Guy Morton, P Kenneth J. Bishop

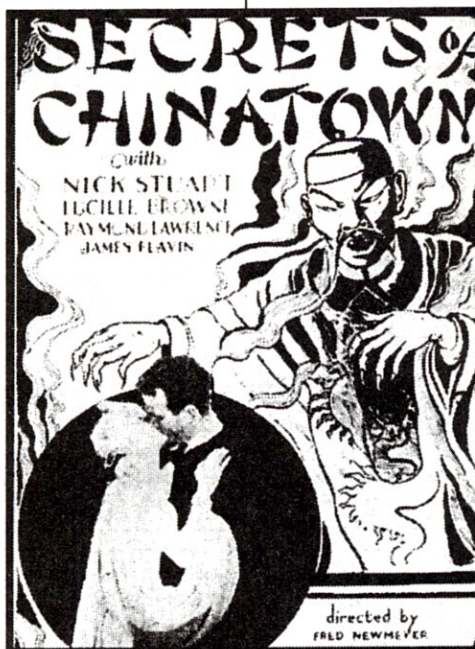
Hooded members of The Order Of The Black Robe hold deadly satanic ceremonies in the basement of The Peking Chop Suey restaurant. Blonde Zenobia (Lucille Brown) is the reluctant white priestess of the heathen Asian killers. She sobs "My soul is gone" to Robert Rand (star Nick Stuart) who falls for her, attempts a rescue and is whipped. An opium smuggler (James Flavin) offers to go undercover and a detective named Dawn (Raymond Lawrence) wears near blackface makeup. The yogi is an old white man and some Asians are played by

Caucasians. The cops look and sound British and the setting is Seattle and Vancouver Island. The nearly incoherent 63 min. exploitation rarity was shot in Victoria, British Columbia and is the earliest Canadian film I've seen. The director had done Harold Lloyd's famous SAFETY LAST. The print has some bad jumps.

MURDER BY PHONE (Warner, 81) D Michael Anderson, S Michael Butler, Dennis Shyrack, John Kent Harrison, P Robert Cooper

(BELLS) Nat (Richard Chamberlain with a Chuck Norris beard) investigates a series of mysterious deaths. Victims shake, bleed from their eyes and are blown up (or blown away) after answering the phone. He falls for a phone company PR artist (Sara Botsford) and stays with a professor friend (John Houseman). This seems like a phone conspiracy movie (like THE PRESIDENT'S ANALYST) at first but backs down. It borrows from the previous year's SCANNERS but never shows the exploding heads. With Gary Reineke (from THE CLOWN MURDERS) as a police detective, Barry Morse as a phone company exec, and Robin Gammell (from THE PYX). The score is by John Barry. A Marquee announces KAMA SUTRA and LOVE THY NEIGHBOR AND HIS WIFE. This was filmed in Toronto by the British director of LOGAN'S RUN and ORCA. This is a cut version released theatrically by New World.

THE UNCANNY (Media, 77) P/D Dennis Heroux, S Michael Parry, P Rene Dupont



In a prologue (set in Montreal) nervous eccentric Wilbur (Peter Cushing) wants to interest a publisher (Ray Milland) in his book of stories, all concerning cats. He's told "It's just too fantastic!" In London in 1912, Janet (Susan Penhaligon) is a maid who kills her wealthy old employer (Joan Greenwood), then (in a sequence inspired by NIGHT OF THE LIVING DEAD), becomes trapped in a storage room surrounded by cannibal cats. In 1975 in Quebec, Lucy, an orphan and her cat go to stay with an aunt (Alexandra Stewart) and a jealous cousin (Chloe Franks). Witchcraft is used to shrink Lucy in scenes reminiscent of THE INCREDIBLE SHRINKING MAN. The last tale is a comedy set in In Hollywood, 1936. An actor (Donald Pleasence) is the villain in Dungeon Of Horror. His actress wife dies filming a pit and the pendulum scene and is replaced by her stand in (Samantha Eggar). John Vernon is the producer. It's fun to see the various stars but #2 has some bad continuity problems, #3 makes little sense, and the cat theme is pretty weak. The series of producer Milton Subotsky's horror anthologies ended with this

British/ Canadian production and THE MONSTER CLUB (80). Neither one was released in American theaters.

AMERICAN NIGHTMARE (Media, 81) D Don McBrearty, S John Sheppard, P Ray Sagar

Eric (Lawrence S. Day), a quiet classical pianist, searches for his missing sister (young Alexandra Paul, a decade before BAYWATCH). He falls for her stripper roommate (Lora Staley), and toughens up as he meets the dregs of society. He discovers that his sister was a hooker victim of a razor slashing psycho and that a killer pimp has been secretly video taping his whores at work. 20 years later, I don't mind giving away the surprise. One sex tape shows Eric's rich estranged corporate father with his own daughter and the killer is the star of TV telethons. Several pot smoking strippers (including Lenore Zann and Claudia Udy), are seen in action (one does an act with a pitchfork!) but there's nothing glamorous about it. The slobbering audience is very convincing. With "Mike" Ironside (with hair) as the police Sgt. and a gay drag queen victim. I love the



SAVAGE GIRL (Rochelle Hudson)

THE SAVAGE GIRL (Sinister, 32) D Harry L. Fraser, S N. Brewster Morse, P John Freuler Amos

Stitch (Harry F. Myers from Chaplin's CITY LIGHTS), a rich eccentric comic drunk, wants a private zoo, so he hires Jim (Brit Walter Byron, also in THE MUMMY) who lectures on Africa to lead a safari. Stitch brings along a New York taxi and its driver (Floyd Shackleford) and rides through the jungle while Oscar from Harlem (Ted Adams) carries heavy things on foot and says "yas boss." A cute underage looking white "goddess" in a leopard skin (almost 18 Rochelle Hudson from Oklahoma City), releases the captured animals, but is basically helpless and screams a lot. The German hunter (Adolph Milar) corners her, declaring that she's "beautiful, white, warm and smooth." Gentleman Jim falls for her but is tied to a stake by nearly naked natives with spears and bones

though their noses. A man-in-a-suit gorilla (Charles Gemora) who talks to a chimp saves the day. The print of this 66 min. feature from Freuler Film Associates is jumpy and has no credits. It was reissued in 1938.

BLONDE SAVAGE (Sinister, 47) D S. K. Seeley, S Gordon Bache, P Lionel J. Toll

Steve (Leif Erickson) flies to Kenya, where his ex Connie (Veda Ann Borg from RETURN OF THE ZOMBIES) is miserable living with her jealous corrupt diamond mine owner husband Harper (Douglass Dumbrille). Meanwhile natives in war paint chant and pound drums and Meelhah (blonde Gale Sherwood) steps out and sings "Farga! Farga!" (you may have marveled at this scene in IT CAME FROM HOLLYWOOD). She teaches English to Chief Tonga (Ernest Whitman) and falls for Steve. With Matt Willis (the RETURN OF THE VAMPIRE werewolf) as Harper's killer assistant, Frank Jenks (ZOMBIES ON BROADWAY) as the comic relief Hoppy and John Dehner. With a flashback inside a flashback and some old stock footage including bone through the nose natives and a standout mondo movie battle between a water buffalo and a huge snake. Sherwood later was Nelson Eddy's singing partner. The print of this Eagle Lion release jumps.



BLONDE SAVAGE (Gail Sherwood and Leif Erickson)

QUEEN OF THE AMAZONS (Sinister, 46) P/D Edward Finney, S Roger Merton

This starts in India, represented by old footage of an elephant parade, then shifts to a riverboat to Cairo and the African jungle where a female sharpshooter (Patricia Morison) searches for her missing fiancé (Bruce Edwards).

JUNGLE WOMEN



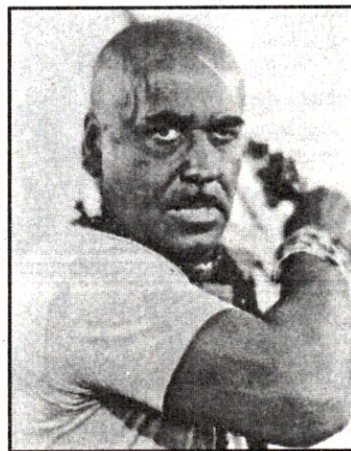
QUEEN OF THE AMAZONS
(Matra Moustafa and Bruce Edwards)

Her guide (serial Batman Robert Lowery) "hates women" but of course falls for her. Comedy relief is provided by a short, story telling cook and a monkey. Native "boys" carry things and Bombo is killed by a lion. This mess of a movie is loaded with old footage (natives dancing, a tiger attack...) disguised as flashbacks narrated by either The Colonel or Tonga. One of Tonga's flashbacks is about the origin of a "white goddess she devil" and her white female followers. He warns that "they voodoo!" The

fiance is finally found living with Queen Zita (Amira Moustafa) who uses a whip. With J. Edward Bromberg, John Miljan and Keith Richards. Morrison (TARZAN AND THE HUNTRESS), was later a Broadway musical star. The Lippert release runs 61 mins.

GOLDEN DAWN (30) D Ray Enright, S Walter Anthony

This Warner Brothers Technicolor musical comedy was based on a popular 1927 Broadway operetta co-written by Oscar Hammerstein II. During WWI,



GOLDEN DAWN (Noah Beery)

British East Africa is taken by the Germans, but the Euro enemies stick together "to keep the natives in peaceful subjection." Mooda (opera trained Alice Gentle in black makeup) claims to be the mother of the white jungle woman Dawn (Vivienne Segal) who sings "My Bwana" and is chained up for a sacrifice. Shep (Noah Beery in full body blackface makeup) is a filthy, sweaty, bald foreman with earrings and an iron cross around his neck. A cowardly brute who talks like a character from Amos 'N' Andy, he controls the (real) black workers and

sings about cracking his whip. Comic acrobatic dancing Brit Pigeon (Lupino Lane) sings about getting a "jungle bunny alone" and a woman (Marion Byron) with a Betty Boop voice happily sings that she wants a man who beats her. Also with Walter Woolf King as the rubber plantation owner hero, Dick Henderson as a fat Brit Duke, Hank Man as a crude American (I'll pulverize her!) and Sojin as a bar owner. The Warner Brothers Story book calls it "camp" (a 60's slang word used to justify anything old in show biz). The rare print I saw is b/w. Beery played a slaver in the Jolson blackface movie BIG BOY the same year. Hammerstein is best known for THE SOUND OF MUSIC. Longtime Warner Brothers employee Enright later directed several movies starring Ronald Reagan.

title, but this was obviously filmed in Toronto. A large neon sign advertises (the then new) MTV, a marquee advertises a reissue of TRUCK TURNER and some graffiti claims that "The Viletones Suck"! The producer had starred in H. G. Lewis' WIZARD OF GORE and Paul (PROM NIGHT) Lynch was exec producer.

NYC/NJ AREA

DOGMA (Col/TriStar, 99) D/S/act Kevin Smith, P Scott Mosier

I have mixed feelings about Smith's movies but I enjoyed this long (128 min.) non traditional look at religion which is funny, challenging and blasphemous in a way that I suspect Luis Bunuel would approve of. Two fallen angels (the currently famous and top billed Ben Affleck and Matt Damon) kill many people while plotting to use a loophole allowing them to return to heaven, but causing the end of the world. God's spokesman (Alan Rickman) recruits Bethany (Linda Fiorentino), an abortion clinic worker, to save the world by stopping them from entering a church in Red Bank, NJ. Bethany is joined by Rufus (Chris Rock), the forgotten 13th Apostle and two lowlife slacker prophets (Jason Mewes and Smith as Silent Bob). On the road they encounter the devil (Jason Lee), a stripper/muse (Sylma Hayek), and a demon made of shit. With George Carlin, Janeane Garofalo, Bud Cort, Alanis Morissette, Jackson Five music and John Hughes movie references. I was glad to discover that (despite the ad campaign) Fiorentino (who I always enjoy) is actually the star, and was amused when it was pointed out to me that for his role, Rickman looks and acts like Brit comic Frankie Howerd. Some of the same characters and actors appeared in Smith's CLERKS (his indy debut), MALL RATS (should have ended his career), and CHASING AMY (flawed but daring).

JANE DOE (APix, 99) P/D/S Paul Peditto, P/act Christopher Peditto, P Nelle Nugent

ALLY McBEAL star Calista Flockhart plays a hopeless junkie squatter thief in this indy drama filmed on location in NYC and Atlantic City. Horace (Christopher Peditto, who narrates) is a writer who works as a bartender in a transvestite club. The one woman he'll never forget is obviously a major accident ready to happen. He photographs her posing as various bloody corpses and meets her father. She moves into his extremely tiny apartment in the meat packing district (where PV is printed) but lies frequently and disappears for days at a time. In an attempt to get her away from drugs, they move to Atlantic City but an old friend of hers (Elina Lowensohn from NADJA) shows up and throws off the couple's delicate balance. He remembers the doomed character for her only endearing quality - flapping her arms like a bird (like on the back of The Rivingtons LP).

HOUSE OF MONSTERS (95) D/S/act David Giardina, S/act Santo Marotta

At Halloween, Dracula (Carlo Giordana) and the classic monsters (the Wolfman (Marotta), the Mummy, the Phantom, and the Frankenstein monster and his bride) appear. A comic book artist (Giardina, from Middletown, NY) and his girlfriend (Eleanor Ferrara) are the normal characters and the great grandson of Dr. Frankenstein blackmails the son of Dr. Jekyll. The best scenes

feature The Black Lagoon Creature. Despite decades of spoofs, this b/w New York area movie is played seriously. The filmmakers try to recreate a classic mad lab (on a zero budget) and use lines and even music from Universal horror movies. There's also a Charlie Chan scene. Marotta also wrote and starred in RAGE OF THE WEREWOLF (PV #32). Call (212) 532-1300 for info.

BIG MONEY HUSTLAS (Island Def Jam, 00) P/D John Cafiero, S/star Joseph Bruce, P Suzanne Cafiero

The critically despised Insane Clown Posse is two white guys from Detroit who sound and act street black while in whiteface, proof that America's minstrel tradition lives on. The ICP sold a lot of CDs to fans they call Juggalos, and star in this hard to believe comedy. It borrows from 70's black action movies, uses BAT-MAN TV show style sequels and is loaded with in jokes and mothafuckas. The rhyming pimp look Sugarbear (Shaggy 2 Dope aka Joseph Litsler) arrives in NYC to help the police battle the big red haired gangster Big Baby Sweats

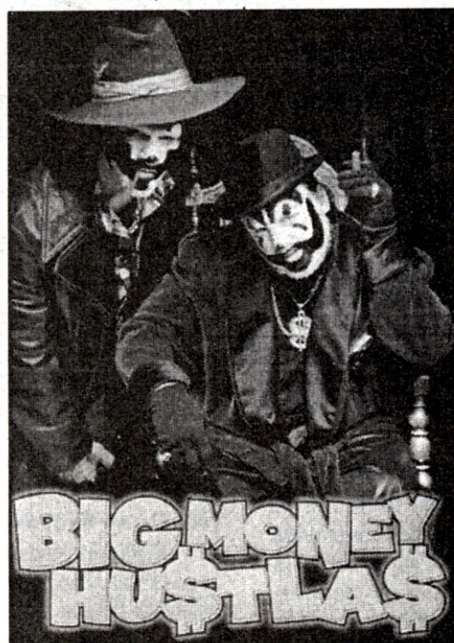


CARL J. SUKENICK'S SPACE PSYCHOS

(Violent J aka Joseph Bruce). After ninjas kill his obese girlfriend, Sugarbear turns to drugs and booze. He gets inspiration and training from "the ghost of Dolemite" (Rudy Ray Moore himself). Harland Williams (from HALF BAKED) is "Harry Cox" the nerd rookie cop partner and Jerky Boys creator Johnny Brennan is the short police chief. Also with bits by Uncle Floyd, Fred "Rerun" Berry, The Misfits, WWF wrestler Mick Foley, and a topless woman with huge breasts. The Tape is letterboxed and I believe it was filmed in New Jersey. After being kicked off of Disney's Hollywood Records, the ICP is now brought to you by the company that made it big with Bob Marley!

CARL J. SUKENICK'S SPACE PSYCHOS (00) P/D/S/act "Ace"

If you really loved THE GONG SHOW you might be able to sit through this plotless, harmlessly stupid musical comedy. A guy sits on a couch and tells several (very long) jokes. A black woman sings "Summertime," a mime tries to juggle and another woman reads more jokes. A cute Chinese immigrant talks about her audition then dances. Others dance to records (by Sinatra, Wayne Newton, James Brown and The Bee Gees). There's also a nightmare, a murder and talk of an alien, and every once in a while shots of Joe Franklin talking or just staring endlessly behind his desk are edited in. I imagine the talk show legend agreed to do an on camera interview with no idea that he would end up top billed in this shot on video project. Most of it was done in an apartment, probably the same one (305 W. 28th St #12D, NYC 10001) you should write to for info.



EROTIC SURVIVOR (Seduction, 00) D/S/host "John Bacchus" (Mathew Syngg)

In this sex spoof of the hit TV series that I've managed to avoid, two teams of four young people each have to survive on an island. The winner receives \$20. Five sex scenes are edited in-between endless interviews and conversations. Darian (from the much better EROTIC WITCH PROJECT - PV#33) is naked the most and gets off with a dildo, then with Esmerelda (who has dyed red hair). The dark skinned silicone injected Jade ("from Trinidad") has a sex scene with the slim Misty (with a ponytail). All four grope each other while covered with dark mud (that Slits LP cover was sexier) and for the grand lesbian finale, three line up on their knees while Jade spansks them. Debbie Rochon and three loser guys (one is a disapproving Christian) make up the rival team.

PV



BOOKS

ROBERT MITCHUM - BABY I DON'T CARE (St. Martin's) Lee Server

The structure and style of this excellent biography is very influenced by Nick Tosches' *Dino*. It's not quite as detailed as that book but is very informative, outrageous, very funny, and gives you a clear picture of the unlikely movie star, whose family was Scots/Irish, Norwegian and part American Indian. He was a teen runaway who served time more than once and was a sometimes cruel, lying, jive talking, hard drinking and fighting womanizer who smoked pot without apology most of his life. He preferred the company of violent on the edge hobos and stunt men to Hollywood's elite. His relationships with Howard Hughes, *NIGHT OF THE HUNTER* director Charles Laughton and his lovers (from unknown party girls to movie stars) are all examined. The story where Mitchum, Sinatra, Broderick Crawford and Lee Marvin, all falling down drunk, try to break down Marilyn Monroe's door is priceless. Fans loved and admired him without knowing some of his nastier habits. Mitchum was the kind of alcoholic who would openly piss anywhere, including in a producer's office. It's a miracle that his career and life lasted so long.

URBAN SPACEMEN AND WAYFARING STRANGERS (Miller Freeman, \$22.95) Richie Unterberger

19 overlooked 60's music personalities or acts are covered in this book which is more or less a sequel to Unterberger's *Unknown Legends Of Rock 'N' Roll* (PV #). It includes acts that I already love and own many recordings by (Pretty Things, Beau Brummels, Bobby Fuller, Rationals, Bonzo Dog Band, Electric Prunes) and ones I knew nothing about (Randy Holden, The Poets). I really enjoyed reading about Mike Brown (Left Banke and Stories)

and Arthur Brown and wonder if Dino Valenti deserved the space. Tim Buckley has been receiving quite a bit of critical attention lately. The chapter on him is fascinating, but I really disagree on the merits of some of his albums. I only recently discovered the records of Richard Farina and this book makes me want to hear some Fred Neil and Kaleidoscope. The most informative and interesting chapters (to me) though are on important behind the scenes figures Georgio Gomelsky (who was involved with The Stones, Yardbirds and Soft Machine) and American Shel Talmy who produced the Kinks, Who and Creation. A sampler CD includes 6 cuts.

SEE NO EVIL - BANNED FILMS AND VIDEO CONTROVERSY (Headpress) David Kerekes & David Slater

In 1984, self serving British censors banned 75 video releases, dubbed "video nasties" by the tabloids. They were mostly horror and exploitation titles from various decades and countries. Several are fairly well known (*BLOOD FEAST*, *LAST HOUSE ON THE LEFT*, *EVIL DEAD*...) but many (*FOREST OF FEAR*, *FROZEN SCREAM*)... were very obscure and deserved to remain so. Since being banned, most of them have become must have black market items for fans. You'd think governments would have learned from prohibition! Many magazine features and several books have been devoted to this phenomenon, but this is the most intelligent, thoroughly researched and longest (at 416 pgs.). Besides the interesting and sensible reviews of each banned video (from *ABSURD* to *ZOMBIE FLESH EATERS*), it looks in detail at the humble beginnings and the rapid growth of the video market, and documents publicity concerning censorship attempts and murders that were blamed on films. Some PV reviews are quoted and several are corrected. The authors also wrote *Killing For Culture*.

ESOTIKA EROTIKA PSICOTIKA (Glittering Images, \$32) Stefano Piselli & Riccardo Morrocchi



Subtitled *Kaleidoscopic Sexy Italia 1964-1973*, this typically deluxe part color *Diva Archives* publication is packed with sexy and rare images. You get movie stills, lobby cards, posters, posed photos, paintings, comic strips, cartoons, magazine covers, LP covers, and fumetti (photo stories arranged like comic books) panels, followed by a filmography. Besides naked women, the main point of reference here for non-Europeans is adult comic characters that became movies (*BARBARELLA*, *MODESTY BLAISE*...) and Italian men's magazines including *Big Film*, *King Cinema* and *LSD*. Some of the art for characters like *Kriminal*, *Satanik*, *Goldrake*, and *Jungla*, is simply amazing.

The text is in Italian and English. Try www.glitteringimages.com for info.

ANTICRISTO - THE BIBLE OF NASTY NUN SINEMA & CULTURE (Fab Press, \$50) Steve Fentone

Here are 300 plus exhaustively researched pages on a topic I never expected a book about. Although there have been serious dramas, light comedies and respectable films about nuns (all included here), the vast majority are sex-exploitation movies, and the majority of them are from Italy, filmed not far from the Vatican. Except for *BEDAZZLED*, *THE DEVILS*, and some horror crossovers, I'm not really a fan of these movies, but the fact that so many exist makes a book inevitable. Features (from the American porn film *AN ACT OF CONFESSION* to a Hong Kong kung fu movie) are covered alphabetically with credits and descriptions. Fentone also looks at the depiction of nuns in books, art, erotica, men's magazines, comics, plays and TV. *Anticristo* includes many rare photos, frame blow ups and ads, much nudity and an extensive filmography. An index by themes includes topics like Asian nuns, feminism, foot fetishism, genital mutilation and nuns with guns.

MAD COVER TO COVER (Watson, Guptill, \$24.95) Frank Jacobs

Before I discovered magazines about horror movies, rock and roll and sex (in that order), the one publication I loved finding, buying, reading and re-reading was Mad. Mad was founded (as a pre Alfred E. Newman comic book) just months after I was born. I started buying new issues in the early 60's, but back issues were around a lot then too and I bought all I could find. And if Mad didn't come out fast enough, I bought Sick, Cracked and Help! The recent series of best of Mad books by decade is welcome, but I like this one even more. It reproduces 400 (!) covers in full color (some full page) with commentary about the artists, writers and concepts. Since Mad spoofs whatever is happening in media and the news, these covers provide nearly a half century of history. Hard to believe it went from 10¢ to 25¢ (cheap), was still under a dollar in '82 - and now costs \$3!

THE EVIL DEAD COMPANION (St. Martin's \$17.95) Bill Warren

Instead of just dealing with the three EVIL DEAD movies, this welcome book covers the entire directing and acting careers of Sam Raimi (Reingewertz), his brother and friends. All the amateur Detroit area shorts (many based on The Three Stooges) that they made are covered as well as recent TV productions (HERCULES and XENA). I was happy to read that the first TV airing of a Raimi film was on THE GHOUL show (!), and that Ron Sneed invited Sam, Bruce Campbell and Sam Spiegel back on his show to do skits. Warren shows what movies influenced THE EVIL DEAD and how influential its low budget camera tricks were on films made all over the world (especially in Hong Kong). This book includes interviews, rare illustrations and a cool embossed cover. Warren, who wrote Keep Watching The Skies, covered some Raimi movies on location (including Bronson Canyon) for Fangoria.

MONSTER MAGAZINE & FANZINE COLLECTOR'S GUIDE #2 (P&B, \$39.95) Michael W. Pierce & John M. Ballentine

Here's a big (250+ pg) updated and corrected version of the '95 original guide. After brief intros, it's all covers of American, then foreign prozines and fanzines, dealing with horror and sci fi movies, 15 to a page. They include everything from one shots and forgotten briefly published titles, to well known long running ones (Fangoria, Famous Monsters...), all with suggested current collector prices. The only complete set I have and intend to keep is Castle Of Frankenstein, but I love looking at all these covers (including Karloff on Life, Look and Mad) and (in the fanzine section) marvel at some of the really bad cover art. I especially liked seeing the (new to me) French 60's Star Cine Cosmos. Each issue featured one film including THE THING, QUEEN OF OUTER SPACE and HORRORS OF SPIDER ISLAND! PV is represented up to #31 and two sample covers of the original weekly Psychotronic are shown. Box 220652, Newhall, CA 91321.

PAUL NASCHY - MEMOIRS OF A WOLFMAN (Midnight Marquee, \$20)

Naschy (the Spanish Jacinto Molina) is a unique figure in the history of horror movies and it's great to have a whole book about him. It's an updated translation of his '97 autobiography complete with many rare photos and a filmography. Born the son of a soldier during the Spanish Civil War, he had to learn German and honor Hitler at school. He later loved American movies and serials and became a boxer, bodybuilder and a film extra in sev-

eral epics before gaining international fame playing the wolfman starting in '68. He has a large ego (no surprise) but his memories are very interesting. Naschy has played every classic monster, starred in many types of movies and directed. Since HAND OF THE DEVIL (88), the last Naschy film I've seen, he's added a dozen more feature credits. We ran an interview with Naschy in PV # 7.

IB MELCHIOR - MAN OF IMAGINATION (Midnight Marquee, \$20) Robert Skotak

Melchior, from Denmark, is a major name in sci movies and TV. Best known for directing THE ANGRY RED PLANET and the sci fi films he made in his homeland, he had been an actor and stage production designer and was an OSS spy hero during WWII. After his (very interesting) war service, he directed early American TV shows starring Perry Como and Eddy Arnold and was an assistant on TOM CORBETT, SPACE CADET. He wrote the movie GIRLS ON THE LOOSE, was involved with MEN INTO SPACE, 23 DEMON ST., THE OUTER LIMITS, and LOST IN SPACE and wrote novels. Influential movies

he's not always associated with (PLANET OF THE VAMPIRES and DEATH RACE 2000) are also covered. This welcome book has many rare behind the scenes photos and illustrations.

BARNABY AND ME (Gray + Co., \$20) Linn Sheldon

This hardbound book is from the same company that published the books on Ghoualdi and The Ghoul. Unlike those TV hosts, Sheldon was never really known outside the Cleveland area, but his morning kid shows was on for 32 years. Barnaby, an elf with pointed ears, talked to an "invisible parrot." There were many rumors over the years that Sheldon was actually an out

of control alcoholic and was once arrested for wandering around naked. Sheldon talks about his sad small town childhood, being a teenage extra in Hollywood, stage and early TV work, his drinking, his shrink and his four wives. He ignores the real reason kids watched his show (Fleischer Brothers' Popeye cartoons), Woodrow The Woodsman (a spinoff kids show) and his 60's rivals at other stations (Captain Penny and Frantz The Toymaker). His memories of Cleveland's thriving post war nightclub scene were the most interesting to me. I have a photo of my parents at a club he worked at (The Alpine Village).

THE GREAT AMERICAN BROADCAST (NAL, \$17.95) Leonard Maltin

When writing about films and TV, you can assume that everybody grew up watching them and can at least relate to the media. Writing about (pre top 40) radio dramas, comedies and variety shows is a problem, since only some collectors and people alive well over 50 years ago (not Maltin) could begin to relate to what it was like to have radio as your prime home entertainment. Maltin, who has written enough books to fill a library, doesn't claim to have written a history or guide to the golden age of radio. He did interview many people who were involved though and deals with the realities of producing the programs. Some chapters are on writers, directors, actors, musicians, announcers, sound FX men, and sponsors, all with revealing and amusing stories and rare photos. Orson Welles, Arch Oboler, Jack Benny and Fred Allen are major figures, but some of the best tales are about a man I didn't even know as a radio actor - Hans Conreid. If you're seriously into old radio facts and trivia, you need ENCYCLOPEDIA OF AMERICAN RADIO, 1920-1960 (McFarland, \$235) by Luther F. Sies. Its a giant (900+ pg) detailed volume with credits for all shows, both national and local.



EVIL DEAD

UNRULY PLEASURES - THE CULT FILM AND ITS CRITICS (Fab, \$19.95) Xavier Mendik, Graeme Harper

15 chapters make up this serious uncensored and uneven look at some cult films and people. The main features explored are ROLLERBALL, ENTER THE DRAGON, THE EXORCIST, SHOWGIRLS, THE CARS THAT ATE PARIS and FROM DUSK TO DAWN (Salma Hayek is on the cover). Other topics are the films of Meyer, Cronenberg, Fulci, and Chesty Morgan, British Supermarionation films, and celebrity deaths. One woman writes about a topic I've never seen covered in a book (or even on Jerry Springer) before: porn films featuring female lactation and ejaculation. The authors are nearly all professors (from various countries) who actually get paid to lecture in colleges about this stuff! We sell this title.

HITCHCOCK BECOMES "HITCHCOCK": THE BRITISH YEARS (Midnight Marquee, \$20) Paul M. Jensen

Before being lured to Hollywood in the late 30's, Alfred Hitchcock directed two dozen features from THE PLEASURE GARDEN (26) to JAMAICA INN (39). All are covered here from various angles including how they relate to the director's later films, with some nice stills and vintage ads for illos. THE 39 STEPS and THE LADY VANISHES are the best known today, but since Hitchcock is probably the all around best known director of all time, many of his early titles are very easy to find, usually as budget public domain releases. Chapters are by themes instead of by films. Jensen has also written books on Fritz Lang and Karloff.

FLESHPOT - CINEMA'S SEXUAL MYTH MAKERS & TABOO BREAKERS (Headpress, \$19.95) Jack Stevenson

21 chapters make up this very international look at the history of sex in films going back to the silents. It is not for the easily offended. Topics include "eight pager" sex comics (which were still being passed around when I was in school), stag films, sex education films, underground films, nudist movies, and porn, straight, gay (and even bestiality). Special attention is given to the effects of daring (at the time) European films in America and Russ Meyer, George Kuchar and Radley Metzger are featured. Kenneth Anger writes about French WWII era femme fatale Vivienne Romance and Udo Kier and Linda Lovelace are interviewed. There are many uncensored stills and frame blow ups, included some that are hardcore. Nine chapters were written by the knowledgeable American born editor who has lived in Denmark since 93, and has edited and written other books reviewed here. We sell this title.

ARTHURIAN LEGENDS ON FILM AND TELEVISION (McFarland, \$45) Bert Olton

This 340 pg. book (by a member of the Arthurian Society) covers movies and TV shows from THE ADVENTURES OF SIR GALAHAD (49 serial) to A YOUNG CONNECTICUT YANKEE IN KING ARTHUR'S COURT (96) and goes back to the first version of PARSIFAL in 1904. It includes surprises (to me) like JACK THE GIANT KILLER, Romero's KNIGHTRIDER, Bunuel's TRISTANA, and Troma's STUCK ON YOU - !, cartoons and spoofs. Olton must have done years of research to chronicle so many obscurities and forgotten TV show episodes that used or borrowed characters and ideas from the Court of King Arthur. It's much better and much more thorough than King Arthur On Film (PV #-)) but covers some of the same territory.

ALIAS JACK THE RIPPER (McFarland, \$39.95) R. Michael Gordon

Everything about the legendary 1880's serial killer and his victims is examined in this very thoroughly researched book which includes maps, graphs and even autopsy photos. The author attempts to prove that despite all the theories over the years, the killer was Polish born Severin Klosowski (aka George Chapman), a surgeon who had to work as a hairdresser in London. He moved to Manhattan where more Ripper style murders occurred and was later hanged back in England, convicted of a final murder in 1902.

THE ZOMBIE MOVIE ENCYCLOPEDIA (McFarland, \$35) Peter Dendle

After a brief history, entries for "over 200" features and selected TV episodes are covered alphabetically, from AFTER DEATH to ZOMBIETHON with basic credits, plots and often fun and interesting commentary. A list by years shows 1989 as the peak year for movies with zombies. Although I suspect that Dendle missed a few titles, he covers some I've never heard of and includes many obscure and recent titles - even ZOMBIE VS. MARDI GRAS starring Dale Ashmun.

THE HONG KONG FILMOGRAPHY 1977-1997 (McFarland, \$75) John Charles

1,000 Hong Kong films produced over a 21 year period are covered alphabetically from ABBOTT OF SHAOLIN to ZU, WARRIORS FROM THE MAGIC MOUNTAIN. Each entry includes credits, plot and opinions. While other books have concentrated on martial arts, this one leaves many of the kung fu period films behind by starting in 1977, and cover all types of films (including some from the mainland and Taiwan). This large (nearly 400 pg.) hard bound reference book also includes an index and in the forward Tim Lucas points out how many of the major Hong Kong stars and directors now work in North America.

SCIENCE FICTION, HORROR & FANTASY FILMS AND TELEVISION CREDITS (McFarland, \$195) Harris M. Lentz III

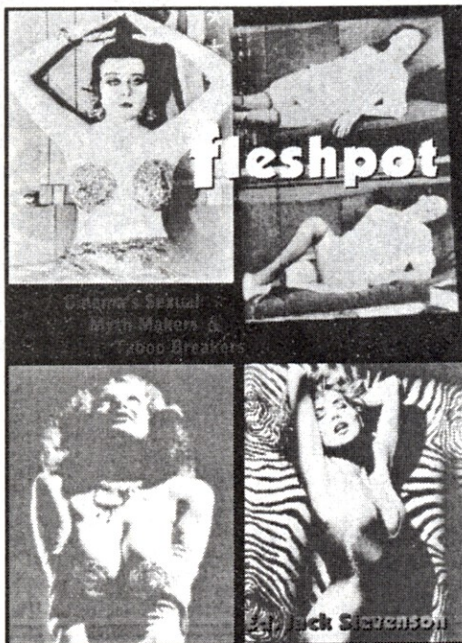
If you need a printed one stop for sci fi and horror credits, this is the #1 best source. Previous editions were small pg. 2 vol. sets plus updates. Now everything has been conveniently updated and restructured into 3 large pg. volumes totalling over 2,200 pgs.. Vol. 1 is by actor or

director, screenwriter... with all their appropriate credits listed. Vol. 2 is by film with credits and who played who. In Vol. 3, you can look up TV shows (and often each episode) to see who made them and who played who. If the price is too high, ask your local library to order the set. These books are pretty thorough for English language films. Credits for foreign language films that have not been translated are hard to find anywhere, but some are here. Lentz also compiled the similar western credits volumes. -

THE ZOMBIE MOVIE ENCYCLOPEDIA (McFarland, \$35) Peter Dendle

After a brief history, entries for "over 200" features and selected TV episodes are covered alphabetically, from AFTER DEATH to ZOMBIETHON with basic credits, plots and often fun and interesting commentary. A list by years shows 1989 as the peak year for movies with zombies. Although I suspect that Dendle missed a few titles, but he covers some I've never heard of and includes many obscure and recent titles - even ZOMBIE VS. MARDI GRAS starring Dale Ashmun.

THE PHANTOM OF THE MOVIES VIDEOSCOPE (Three Rivers, \$25) Joe Kane



It's been 12 years since the Phantom's first book of movie reviews (The Phantom's Ultimate Video Guide) but that's a year less than the time in-between Psychotronic books! Blame the publishing industry - not the writers! This nearly 600 pg. book (with the same name as his magazine), is a big improvement over the first one and is packed with fun to read reviews organized by topics and with star ratings, plus various sidebars (dialog quotes, best of lists...) and many brief interviews. I also enjoyed The Phantom's memories of checking with The Catholic Legion Of Decency ratings during the 60's to learn which new movies he and his friends had to see. My only complaint is being lured by bold topic headings like BASKET CASE, BLOOD SPORT or FRIDAY THE 13TH: THE SERIES, then finding only one review. Joe Kane has written for the late great Monster Times and, since 1984, columns for The NY Daily News.

THE GOREHOUND'S GUIDE TO SPLATTER FILMS OF THE 1960s And 1970s (McFarland, \$29.95) Scott Aaron Stine

As more evidence that McFarland, a company known for studious books for libraries, has loosened up, here's a nearly 300 pg. softbound book of thoughtful informative reviews of gory movies from all over the world, complete with many illustrations (stills, ads and video boxes). It opens with a history of "Splatter films" and titles go from an early Coffin Joe movie to ZOMBIE 2. Stine also includes the SNUFF and FACES OF DEATH phenomena and previously ignored features like the Japanese HELL (60). Instead of star ratings, little skulls, dogs and ambulances (!) are used.

TERROR TELEVISION - AMERICAN SERIES 1970-1999 (McFarland, \$75) John Kenneth Muir

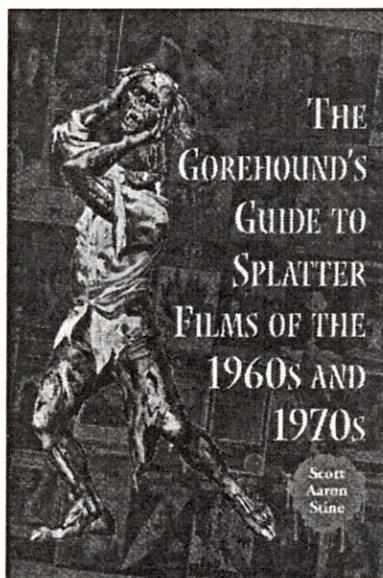
Other books have covered earlier horror and sci fi TV shows, but this one starts with NIGHT GALLERY and ends with the BUFFY spinoff ANGEL. Some of the shows (TWIN PEAKS, MILLENNIUM...) were extraordinary in their own ways, but looking over the chapters of THE HITCHHIKER, FREDDIES NIGHTMARES and "new" versions of HITCHCOCK, TWILIGHT ZONE, ONE STEP BEYOND and THE OUTER LIMITS just reminds me of how pathetically unoriginal and cynical TV has become. Viewers of the Sci Fi Channel are doomed to watch many of the programs in this book (cut to make way for more commercials) for eternity. Nearly 700 pgs. are filled with episode credits and plots.

101 GREATEST FILMS OF MYSTERY AND SUSPENSE (ibooks, \$14.95) Otto Penzer

Two or more of the 300+ pages are taken up by reviews of and info about each of the films from #101 (CHARLIE CHAN AT THE OPERA) to #1 (THE

THIRD MAN). Mystery and suspense covers a lot of ground and this is not yet another film noir book. You might be surprised by some of the choices like TAXI DRIVER, FREAKS, GOLDFINGER, MEAN STREETS, BLADE RUNNER and WHO KILLED ROGER RABBIT? Penzer owns Manhattan's Mysterious Bookshop. Check out www.ibooksinc.com for more new titles.

We also received: VARIETY MOVIE GUIDE 2001 (Berkeley, \$25.95). Like every annual edition it's revised and updated. It runs over 2000 pgs. and includes reviews for some movies that are still playing in theaters! A soft-bound re-issue of TELEVISION HORROR MOVIE HOSTS (PV #12) (McFarland, \$25), by the late Elena Watson includes Ghouardi and other Cleveland hosts. An updated and expanded version (20 pgs. are in color) of WES CRAVEN'S LAST HOUSE ON THE LEFT (PV #27) (Fab, \$19.95) is by David A. Szulkin. FEATURE FILMS, 1950-1959 (McFarland, \$85) by Alan G.



Fetrow, is an invaluable 700 + pg. book of credits for all features released in America with a complete index. BELOW THE LINE (Last Gasp, \$14.95) is a revealing behind the scenes look at Hollywood insanity and making films in Texas by J. R. Helton with an R. Crumb cover. BANANAS - AN AMERICAN HISTORY (Smithsonian, \$16.95) by Virginia Scott Jenkins, is look at how the tropical fruit first became common in America in the 1910s and inspired many jokes, songs and movie accident gags. AIMING FOR THE STARS (Smithsonian, \$29.95) by Tom D. Crouch (a curator at the National Air And Space Museum) is a detailed history the space race going back to Galileo, Jules Verne, Fritz Lang and Wernher Von Braun. MUERTE! DEATH IN MEXICAN POPULAR CULTURE (Feral House, \$16.95) by Harvey Bennett Stafford, isn't fun carved skeletons and candy skulls, but page after page of horrifying (often full color) photos from Mexican tabloids of mutilated bodies (with historical text). POPLIT, POPCULT AND THE X-FILES (McFarland, \$39.95) by Jan Delasara, is a "critical exploration" of

the popular series. MARRIED TO LAUGHTER (Simon and Shuster) is Jerry Stiller's tale of showbiz and life with his wife and former stand up comedy partner Anne Meara. THE COVERT WAR AGAINST ROCK (Feral House, \$14.95) by Alex Constantine, examines the deaths of rock, reggae and rap stars. Nixon, the CIA and the FBI are the usual suspects. LAURA (ibooks, \$14) is Vera Caspary's novel which was turned into the '44 hit movie and THE PLEDGE (Berkeley, \$12) is a translation of Friedrich Dörrematt's '57 German novel recently filmed by Sean Penn. ALFRED HITCHCOCK IN THE VERTIGO MURDERS (ibooks, \$24) by J. Madison Davis is a new novel with Hitch, James Stewart and other real people involved with a murder investigation while making VERTIGO. BURN (Dornham, \$18.95) is a "science fiction noir" by Texan Jonathon Lyons.

PV

Phantom Video



UNCUT/UNCENSORED
Horror, sleaze imports &
Rarities on VHS. Argento,
Fulci, D'Amato & many
long lost cult films from
around the world. Obscure
genre collectibles. For our
updated catalog send \$3.00
to: **Phantom Video,**

P.O. Box 7301, Dept. P, Jupiter, Florida 33468

SIXTIES ROCK VIDEOS.

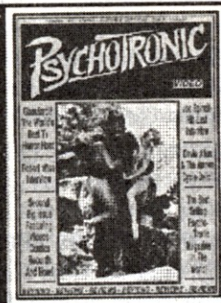


Everyone's source for rare
and unreleased sixties and related rock
videos, large SASE for extensive list.

**Peter Abram, 561 Staples,
San Francisco, CA 94112.**



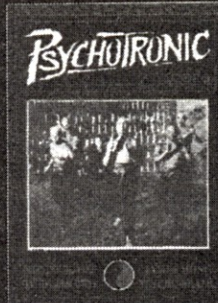
#1
OUT OF PRINT!



#2 Joe Spinnelli's last interview. Ghoulardi and The Ghoul, Cleveland's legendary horror hosts. Davie Allan of The Arrows interview. Robert Wise interview. THE BEAUTIES AND THE BEAST Cover! (\$6)



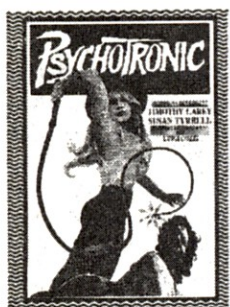
#3
OUT OF PRINT!



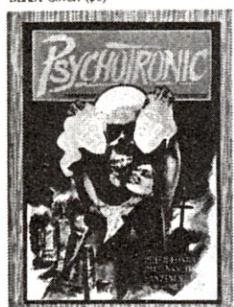
#4 David Carradine interview Pt. One. MONDO Movies Pt. Two. James Hong interview. PSYCHOTRONIC goes to Brazil. KUNG-FU Cover. (\$15)



#5 Julie Adams interview. Coffin Joe interview. David Carradine Pt. Two, after Kung-Fu. Boris Karloff in Mexico. MACUMBA LOVE Cover! (\$15)



#6
OUT OF PRINT!



#7 Paul Naschy and Peter Fonda interviews. Fanzine guide. The incredible David Carradine letter! VELVET VAMPIRE cover. (Only \$5)



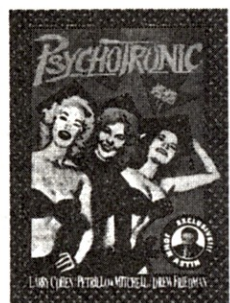
#8 Second Anniversary Issue! A.C. Stephens, Russ Tamblyn and Lawrence Tierney interviews. "What is it?" Cover. (Only \$5)



#9 Exclusive James Coburn & John Agar interviews. The amazing DEATHSPORT letter and tasteful WILDWEED cover. (Only \$5)



#10 Fred Williamson interview! Florida's William Grefe, director of DEATH CURSE OF TARTU! WEREWOLVES ON WHEELS cover! (Only \$5)



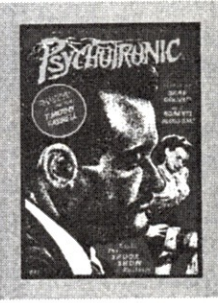
#11 John (Gomez) Astin, Sammy Petrillo and Larry Cohen. Censored Drew Friedman art. Sex Kittens Go To College cover. (\$6)



#12 Interviews with Tura Satana!, Titus Moody & John Philip Law. History of Fanzines. (\$20)



#13 Interviews with Jack Hill and Zalman King! 'Twistin' in the Jungle trash comp LP guide. Barbara Steele cover. (\$10)



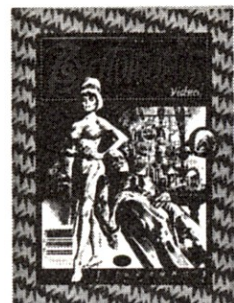
#14 Incredible Spook Show Racket feature! The late Timothy Farrell speaks! Brad Douif and Roberts Blossom! Original Drew Friedman cover! (Only \$5)



#15 Interviews with Antonio Fargas, John Vernon, Harrison Marks and Peter Jackson! Angela Mao cover. (Only \$5)



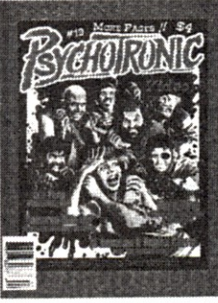
#16 Career interviews with Bob Clark, Michael Berryman, Curtis Harrington and the late Jeff Morrow. MONSTER FROM THE OCEAN FLOOR cover. (Only \$5)



#17 Career interviews with James Best, Stuart Lancaster, Radley Metzger and Robert Clarke (Pt. 1). LADY FRANKENSTEIN cover. (Only \$5)



#18 Unbelievable interviews with Dario Argento, the late Steve James, William Rotsler and Robert Clarke (Pt. 2). ORGY OF THE LIVING DEAD cover. (Only \$5)



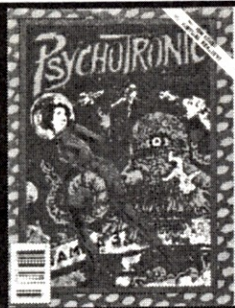
#19 You won't believe! - Interviews with Cameron Mitchell, Al Adamson and his wife Regina Carol, Royal Dano and Leo Fong. SATAN'S SADISTS Cover. (Only \$5)



#20 Interviews with actors Brion James and Bruce Glover (Pt.1), glamour girl June Wilkinson, and director William Lustig. 48 HOURS TO LIVE cover. (Only \$5)



#21 Incredible interviews with actors Dean Stockwell, L. Q. Jones (Pt. 1) and Bruce Glover (Pt. 2). BRAIN THAT WOULDN'T DIE cover. (Only \$5)



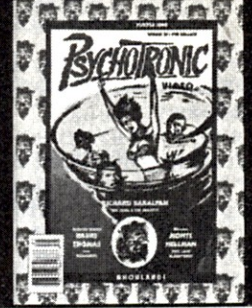
#22 Great interviews with actors Dolores Fuller, Christopher Mitchum, L. Q. Jones (Pt. 2) and Don "The Dragon" Wilson. GREEN SLIME cover. (Only \$5)



#23 Great interviews with actors Andrew Robinson, Patty McCormack, Robert Ginty and Clint Howard. I DRINK YOUR BLOOD cover. (Only \$5)



#24 Interviews with directors Larry Buchanan and John "Bud" Cardos and actors Julie Ege and James Karen. MAN WHO TURNED TO STONE cover. (\$5)



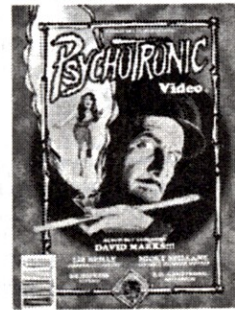
#25 Special GHOULARD! issue! With interviews with director Monte Hellman, actor Richard Bakalyan and make-up artist Harry Thomas. BLACK PIT OF DR. M cover. (\$5)



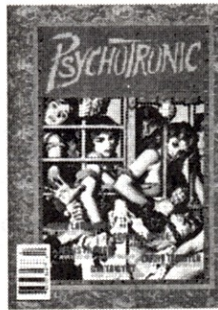
#26 Interviews with directors Gregory Dark and Doris Wishman, the Ormond family and Edd "Kookie" Byrnes. DIE, SISTER, DIE cover. (\$5)



#27 Mary Woronov, Jonathon Haze, Conrad Brooks, Daniel Roebuck, R. G. Armstrong Pt. 1. MISSILE TO THE MOON cover. (\$5)



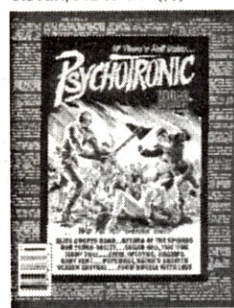
#28 Interviews with R. G. Armstrong (pt. 2), Bo Hopkins, David Marks of The Beach Boys, Liz Renay and Micky Spillaine! CONFESSIONS OF AN OPIUM EATER cover. (\$5)



#29 Interviews with Larry Tamblyn, Marc Lawrence, Cornel Wilde, Greta Gynt and Jesus Franco. WHITE SLAVE SHIP cover. (\$5)



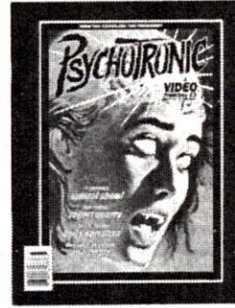
#30 Interviews with Edward Bernds, Nathan Juran, Sam the Sham and Al Frazier of the Rivingtons. MILLION EYES OF SUMURU cover. (\$5)



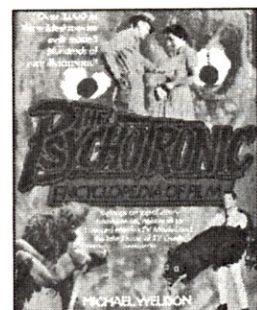
#31 Interviews with The Alice Cooper Band, Jerry Cole, Don Pedro Colley, Gary Kent, and Vladek Sheybal. FURY OF THE PAGANS cover. (\$5)



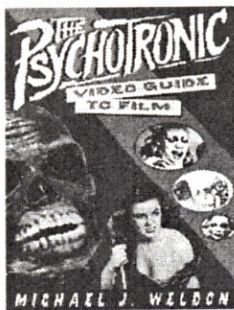
#32 Interviews with Pete Best of The Beatles, Diana Dors, Alex D'Arcy, T.V. Mikel, and Bobby "Boris" Pickett. BLUEBEARD'S TEN HONEYMOONS cover. (\$5)



#33 Interviews with Robert Quarry, Buck Kartalian and Julie Strain plus THE UPBEAT! show. BRAIN EATERS cover. (\$5)



The original **PSYCHOTRONIC ENCYCLOPEDIA OF FILM** (from Ballantine) is still available! - \$23.95 (ppd), \$25.95 (Canada), \$35 (overseas), \$38 (Asia), \$40 Pacific Rim.



THE PSYCHOTRONIC VIDEO GUIDE (from St. Martin's)! Autographed copies for \$34.95 (ppd), \$36.95 (Canada), \$50 (overseas), \$54 (Asia), \$58 Pacific Rim.

This huge illustrated, over 600 page book measures 11" by 8 1/2" and is 1 1/4" thick. 3000 (or 9000!) titles are covered (depending on which review you read). Copies are shipped in special sturdy boxes.

NOTE: The **PSYCHOTRONIC VIDEO GUIDE** is NOT an update or a reprint. It's a sequel to the original **PSYCHOTRONIC ENCYCLOPEDIA** with reviews of movies (silents to the 90s) not found in the first book.

SEE NEXT PAGE!

PSYCHOTRONIC® MAIL ORDER

This is just some of what we offer! We add new merchandise every issue.

PSYCHOTRONIC BOOKS AND PRODUCTS!

MIRRORS 45 - See pg. 24.
 MONDO PSYCHOTRONIC VIDEO - See pg. 25.
 PSYCHOTRONIC T-SHIRTS - See pg. 25.
 PSYCHOTRONIC VIDEO MAGAZINE SUBSCRIPTION - See below.
 PSYCHOTRONIC BACK ISSUES - See pgs. 22/23.
 PSYCHOTRONIC BOOKS - See pg. 23.
 PSYCHOTRONIC CALENDARS (Well worth it for the rare, suitable for framing, large ads): 1992 or 1995 - Only \$5 (ppd) each!
 PSYCHOTRONIC VIDEO reference list. Where to find well over 1000 video reviews in the first 31 issues. Only \$2 for printout (ppd).

BOOKS!

ADDICTED - THE MYTH AND MENACE OF DRUGS IN FILM (import, \$19.95)
 BABYLON BLUE - AN ILLUSTRATED HISTORY OF ADULT CINEMA (import, \$22.95)
 BETTY PAGE CONFIDENTIAL - Rare photos by Bunny Yeager. (\$13.95).
 BOMBSHELLS (\$19.95) by Steve Sullivan
 CLEVELAND TV MEMORIES (\$6.95)
 DESPERATE VISIONS/CAMP AMERICA - Jack Stevenson's book about John Waters and The Kuchar Bros. - Import (\$16.95)
 DOING RUDE THINGS - THE HISTORY OF BRITISH SEX FILM by David McGillivray - Import (\$23.95)
 FILMMAKING ON THE FRINGE: THE GOOD, THE BAD AND THE DEVIANT DIRECTORS (\$18.95) by Maitland McDonagh.
 FLESHPOT (Import - \$19.95) New!
 FRAGMENTS OF FEAR - ILLUSTRATED HISTORY OF THE BRITISH HORROR FILM - Import (\$17.95)
 GHASTLY TERROR (Import - \$19.95) New!
 THE GHOUL SCRAPBOOK (\$17.95)
 GHOULARDI - INSIDE CLEVELAND TV'S WILDEST RIDE (\$17.95)
 GRINDHOUSE by Eddie Muller (\$19.95)
 HITSVILLE- THE 100 GREATEST ROCK N ROLL MAGAZINES (\$11.95) by Alan Betrock
 HOLLYWOOD HEX - AN ILLUSTRATED HISTORY OF CURSED MOVIES (import, \$19.95)
 HONG KONG ACTION CINEMA - SALE! - Was \$21.95, now \$16.95!
 HORROR MOVIE POSTERS (\$20) New!
 HOUSE OF HORROR/THE COMPLETE HAMMER FILM STORY - Import (\$19.95)
 HOW I MADE 1,000 MOVIES by Roger Corman (\$14.95)
 HUMAN MONSTERS (\$16.95) Sequel to Forgotten Horrors

by Michael Price

ILLUSTRATED PRICE GUIDE TO CULT MAGAZINES (\$14.95)

by Alan Betrock

IMMORAL TALES by Tohill + Tombs (\$17.95)
 INCREDIBLY STRANGE FILMS - RE/SEARCH #10 (\$17.99).
 INTERCEPTING FIST - THE FILMS OF BRUCE LEE (\$14.95)
 I WAS A 1950's PIN-UP MODEL! (\$12.95) by Alan Betrock
 KILLING FOR CULTURE - Mondo movie import (\$17.95)
 LOST HIGHWAYS - AN ILLUSTRATED HISTORY OF ROAD MOVIES (import, \$19.95) (New!)
 MONDO MACRABRO - International Horror/Exploitation by Pete Tombs (\$18.95)
 MONSTERS AMONG US - SALE! - Was \$19.95, now \$15.95! Ultimate Guide to collecting Monster and Sci Fi zines (includes PV covers).
 NIGHTMARE OF ECSTASY - THE LIFE AND ART OF ED WOOD JR. by Rudolph Grey - the basis for the Tim Burton movie (\$14.95).
 PIN UP MANIA! - THE GOLDEN AGE OF MEN'S MAGAZINES (\$12.95) by Alan Betrock
 SHOCK VALUE - by John Waters New edition (\$12.95)
 SLEAZY BUSINESS: A PICTORIAL HISTORY OF EXPLOITATION TABLOIDS (\$12.95) by Alan Betrock
 THE TABLOID POSTER BOOK (\$14.95) by Alan Betrock
 A TASTE OF BLOOD - THE FILMS OF HERSCHELL GORDON LEWIS (import, \$22.95)
 THAT'S BLAXPLOITATION by Darius James (\$14.95)
 UNRULY PLEASURES (Import - \$19.95) New!
 WHAT IT IS... WHAT IT WAS! (\$19.95) New!
 A YOUTH IN BABYLON by David F. Friedman (hardbound, \$19.95).
FRENCH HORROR PICTURES BOOKLETS (\$6 each)
 ABBOTT AND COSTELLO- THE TIME OF THEIR LIVES
 AL ADAMSON - HIS LEGENDARY SIGNATURES
 BIKINI PARTY (Sexy Actresses)
 HORROR PICTURES - FLASHBACK (full size zine)
 HORROR PICTURES - CURVEE DU MILLENAIRE (full size zine)
 JOHN CARRADINE - LE MARATHONNIEN DU CINEMA
 TERENCE FISHER - ONCE UPON A TIME THERE WAS A SAILOR
 RICCARDO FREDA - L'IMAGINATION AU GRAND GALOP
 DAVID FRIEDMAN - WILD, WILD MOVIES
 PAMELA GREEN - GLAMOUROUS ELEGANCE
 MANON KELLY - PRINCESS PIN-UP
 NEW BATHING BEAUTIES
 VINCENT PRICE - SUAVE MENACE AND SARDONIC SMILE
 HOWARD VERNON - A pictorial tribute.

ADVERTISE IN PSYCHOTRONIC®

PSYCHOTRONIC ads will bring you more business.
 Write for low ad rates!

SUBSCRIBE TO PSYCHOTRONIC®

6 issue subscription to PSYCHOTRONIC® (QUARTERLY) is \$30 for the USA, \$35 for Canada, \$35 for S.America. Airmail subscriptions are \$50. Asia, Australia/NZ - \$55. Tell us what issue to start your subscription with!



AMERICAN EXPRESS, VISA + MASTERCARD - \$20 minimum

SELL PSYCHOTRONIC®

If you manage, own, or work for a magazine, book, record, or video store, you should be selling PSYCHOTRONIC®. Save time and order direct! Sell PSYCHOTRONIC. Due to the diminishing supply, only these back issues are available for wholesale (minimum 10 each): #s 7 through 10 and #s 14 through 34.

Ordering information

For books: include \$3.50 postage. Foreign Airmail - \$6 each. Canada - \$5. For magazines or booklets: include \$1.75 postage for first issue and 50¢ for each additional issue. Canada - \$2.00 each. Foreign Airmail - \$4.00 each.

We also accept checks, money orders or cash (your risk.) All orders shipped First Class or Air Mail.
 ALLOW 4-6 WEEKS FOR DELIVERY. CALL FOR UPS RATES.

Please make out all checks and money orders to: Michael J. Weldon

PSYCHOTRONIC®

4102 Main St., Chincoteague, VA 23336

Call: (757) 336-0048 FAX: (757) 336-0049 E-mail address: pvzine@intercom.net

PSYCHOTRONIC VIDEO MAGAZINE COVER T-SHIRTS!! REPRODUCED IN FULL COLOR ON WHITE T-SHIRTS!



State size: Large or X-Large. Shirts are \$15 each. 2 for \$25.
Add \$4 postage and handling for first shirt, \$1 each additional shirt.
Check, money order or credit card to **PSYCHOTRONIC (see below)**

John Carradine as Uncle Sam cover (PV #1)

Tura Satana in **FASTER PUSSYCAT! KILL! KILL!** (PV #12)

Virginia Leith in **THE BRAIN THAT WOULDN'T DIE!** (PV #21)

I DRINK YOUR BLOOD/I EAT YOUR SKIN (PV #23)

Shirley Eaton in **THE MILLION EYES OF SU MURU** and **Papa Oom Mow Mow** border (PV #30)

THE BRAIN EATERS! (PV #33)



RARE MIRRORS 45!

"Shirley" b/w "She Smiled Wild" (Hearthan 105). 9 minutes of pre-punk (75) Velvet Underground influenced Cleveland music released on Pere Ubu's Hearthan label! Not a bootleg or repressing! These records were discovered in a secret waterproof vault under Lake Erie!

Read about Mirrors in **FROM THE VELVETS TO THE VOIDOIDS** (Penguin) by Clinton Heylin and **ENGLAND'S DREAMING** (St. Martins) by Jon Savage.

Mirrors were band founders Jamie Klimek and Jim Crook plus Paul Marotta (keyboards), bass players Craig Bell (Rocket From The Tombs) or Jim Jones (Pere Ubu) and Michael J. Weldon (minimal drums).

Singles are only \$7.

Add \$2 for first class postage and handling, \$3 for overseas airmail.

PSYCHOTRONIC®

4102 Main St., Chincoteague, VA, 23336.

Phone (9am to 5pm) (757) 336-0048, Fax# (757) 336-0049

E-mail pvzine@intercom.net

MONDO PSYCHOTRONIC!!



This special 2 hour VHS tape is the very first official **PSYCHOTRONIC Video** compilation! It includes: appearances of **PSYCHOTRONIC** publisher/editor Michael J. Weldon from various TV shows in America (and several from other countries), promo and pilot films for proposed **PSYCHOTRONIC** TV shows, a look at our former East Village store, a rare TV ad with Zacherly, plus various choice movie scenes, music performances and other surprises.

\$20 each plus \$3 shipping (cash, check, m.o. or credit card) to

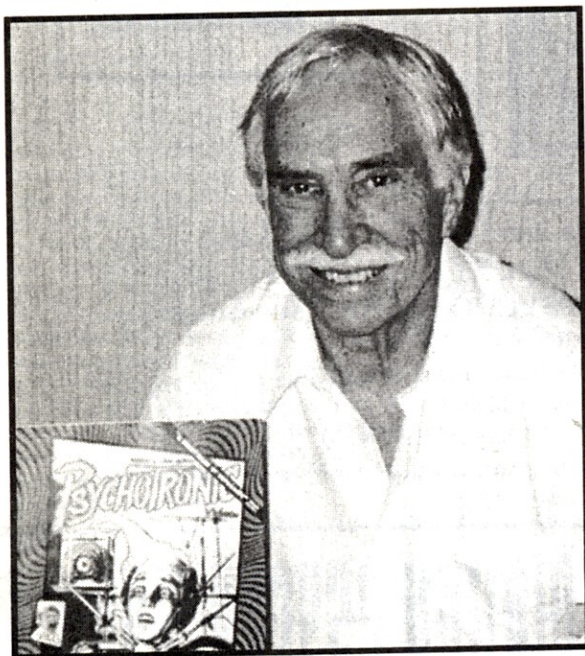
PSYCHOTRONIC, 4102 Main St., Chincoteague, VA, 23336.

Phone (9am to 5pm) (757) 336-0048, Fax# (757) 336-0049

E-mail pvzine@intercom.net

WHO READS PSYCHOTRONIC VIDEO?

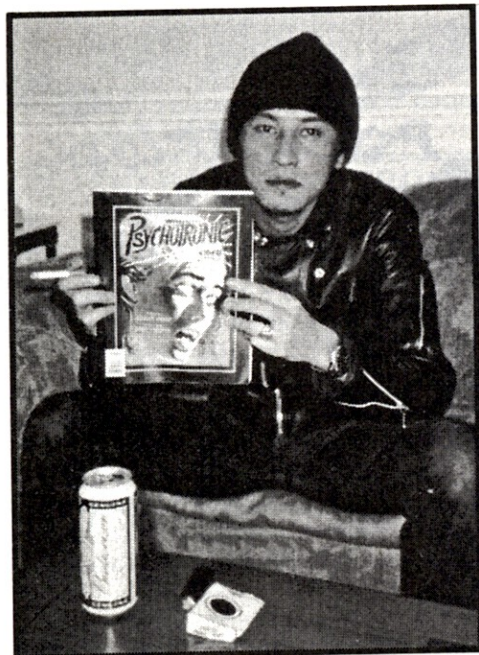
*All photos were taken by Eric Caiden or Scott Tisch of Hollywood Book And Poster except for Chiba (Art Black),
Garris (Vince Mizzi), and Jameson (Anthony Petkovich).*



WILLIAM GREIFE (PV #10)



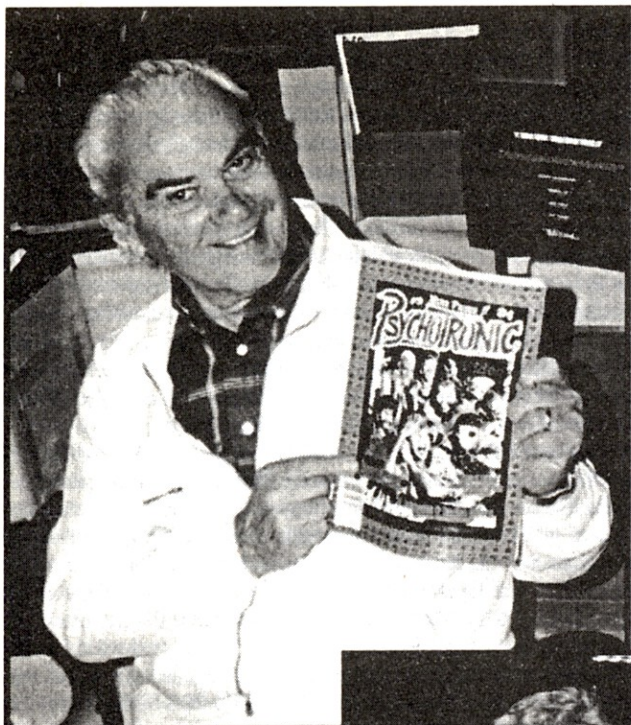
The late MARIE WINDSOR



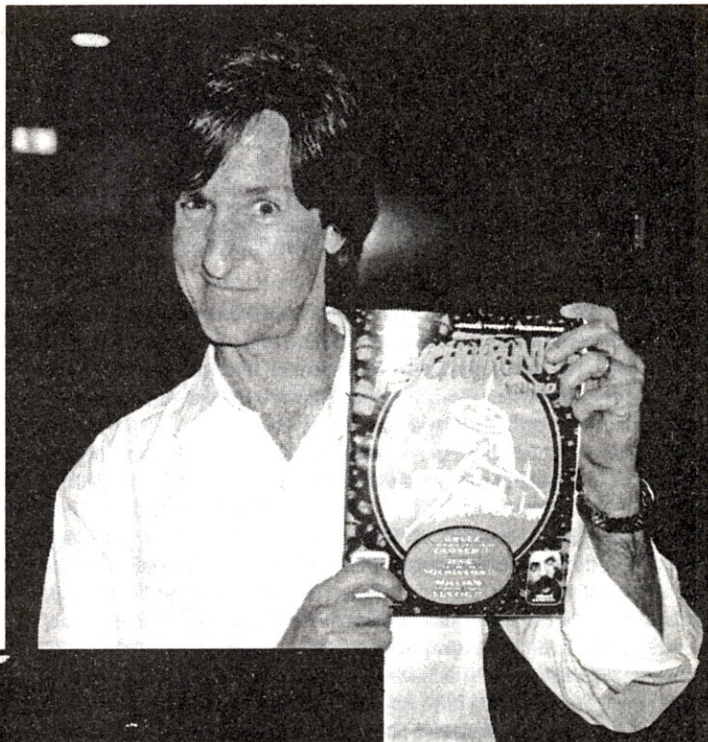
YUSUKE CHIBA (The Machine Gun Elephant singer)



THELMA WHITE (REEFER MADNESS!!!)



PHILLIP PINE (THE
LOST MISSILE,
PROJECT X)

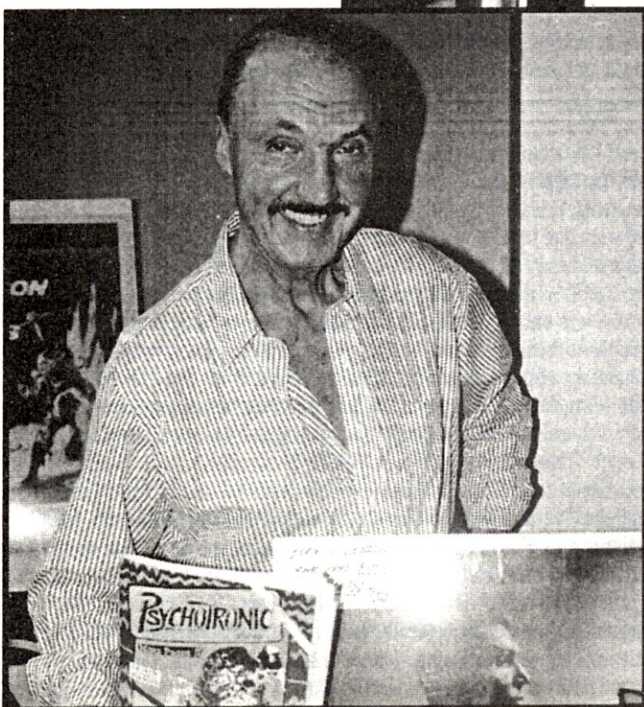


MICK GARRIS
(Director of
THE STAND)

REG LEWIS (FIRE
MONSTERS VERSUS THE
SON OF HERCULES)



VICTOR LUNDIN (The origi-
nal STAR TREK Klingon)



JENNA JAMESON
(PHANTASM, I LOVE
LESBIANS)



THE DAMNED AND THE DEMENTED!

By Art Black

Anthony Wong loves Psychotronic. He had a ball sifting through the pictures, the reviews, asking if it was really that easy to make cheap exploitation movies filled with barely dressed girlchiks here in America. Then he related the basic plot for the next movie he wanted to write and direct. Commercial, no. Psychotronic, oh yeah. Maybe, he mused, he should move to America. Anybody out there interested in backing the next Anthony Wong extravaganza? I asked him if there were any movies in the last issue that he particularly wanted to see. He pointed to an ad. *That one.* **TENDER FLESH** is a 1997 Jess Franco cheapie co-produced by Hugh Gallagher (Dracula) and Craig Ledbetter (European Trash Cinema), among others – and it has all the positive and negative aspects one would expect of such a collaboration. Cheap, sleazy entertainment chock fulla nude women struggling to fill screen time, sort of a softcore **SALO** as interpreted by Radley Metzger's retarded cousin, achieving notoriety with the unflinching sequence of a woman standing on a table pissing into a mixing bowl for the local chef. Yum. The 2-sided DVD includes a 51 minute making-of, a photo shoot with nymphet Amber Newman and assorted other extras. Franco's 1970 **SHE KILLED IN ECSTASY** is a basic Cornell Woolrich riff played out in the era of pop-art, paisley and Manson. When her doctor husband is driven to suicide by a quartet of establishment clichés, Carmen Miranda seduces and kills them one by one. Hold on, my mistake, that's *Soledad* Miranda. Too bad; fruit-basket hats and cha-cha songs could only have contributed to the overall loopiness. Considerably creepier is **THE AWFUL DR. ORLOFF**, Franco's first foray into horror back in 1964. The highly atmospheric and effective Spanish B&W thriller could have been made by a different director; one with more talent, wit, ambition and craftsmanship. In fact, this paragraph works as a thumbnail argument that Franco's career has been a steady slide downhill. Gloomy, gothic fun, **ORLOFF** features a brief insert of gratuitous, body-double female nudity and a topless woman being prepped for vivisection.

Along with **ORLOFF**, Image Entertainment's "Euroshock Collection" includes the delightful British horror oddity **PSYCHOMANIA**, a 1971 hybrid of then-popular biker flicks plus offbeat horror. A cute, antisocial motorcycle gang called the Living Dead, led by the son of a rich satanist widow, discover that if they really, really believe, they can return from the dead. Unfortunately, the leader's sweet li'l girlfriend isn't so sure she *wants* to be dead. Sounds like a satire, and it is I guess, but played with just a dash of tongue in cheek and all the more entertaining as a result. **LET SLEEPING CORPSES LIE** is British horror without a whit of leavening humor. Spanish director Jorge Grau's 1974 ode to **NIGHT OF THE LIVING DEAD** is a sorely underappreciated gem, a marvelously crafted tale of zombies prowling the dark English countryside. More **STRAW DOGS** than Hammer horror, it features a not-necessarily-likeable duo of antagonistic romantic leads and is steeped in grit and menace that neatly bridge the gap between Romero's **NIGHT** and the post-modern zombie apocalypse of **DAWN**. **DON'T TORTURE A DUCKLING** has long been a staple of the underground tape-trading circuit. Now you can throw away those grainy, multi-generation bootlegs. The DVD is a beautiful, crisp, letterboxed print of Lucio Fulci's 1972 giallo thriller, dirty, mean-spirited and revolving around a couple of set-pieces so unflinchingly ugly they'd fit right into a compilation tape of his later gore highlights. **WAX MASK** truly kicked me upside the head with its wild **HOUSE OF WAX** storyline, playful tricks and showstopping gore sequences. Dario Argento provided the story-

line, Fulci penned the script, and effects maestro turned first-time director Sergio Stivaletti brought it to life (or death). It's slick and yes, the overall story arc is predictable, but the gleeful carnage more than makes up for any lack of narrative surprise. Most enjoyable. **AUTOPSY** is a druggy curio from 1973 featuring Mimsy Farmer as a forensic examiner suffering hallucinations about corpses climbing off their slabs to cavort about the morgue. When a series of violent suicides brings new customers to her workplace, it turns out someone she knows is behind the carnage. Dark story, claustrophobic direction, unnerving music by Ennio Morricone. **TORSO** is a gleeful bodycount mystery from 1973 with an abundance of naked Italian breasts and some sly suspense. A masked psycho killer culls his victims from pot-smoking, orgiastic hippies, beautiful, naked lesbians, and assorted lowlifes, gorily murdering them to the strains of great, driving instrumental rock. The perfect cinematic equation. Dubbed in English, although the extended Anchor Bay version includes brief restored footage in Italian with English subs.

HARD-BOILED is out now for the *third* time on DVD. Fox Lorber's version is the best currently available, since the Criterion went out of print. It's a beautiful transfer with a new John Woo/Terence Chang commentary track that duplicates info from the Criterion version. Considerably better than the import from Mei Ah, which splits the film over two sides of the disc (but includes eight additional Asian subtitles for all you language students out there). Ditto for **THE KILLER**, still perhaps the apex of HK art/action cinema and arguably the single film that opened the doors to Hollywood for HK's manic maestros... Clarence Fok, courted by Hollywood for years, is well represented on DVD, most recently by **THEY CAME TO ROB HONG KONG** and **DRAGON FROM RUSSIA**. The former is a wild ensemble action comedy that opens with a terrific fight including an inventive use of legs, and serves as comic homage to countless classics including **LONG ARM OF THE LAW**, **THE GREATEST LOVER** and **A BETTER TOMORROW**. With a killer cast (look for a young Chingmy Yau) and an all-over-the-map plot, it's got something for everyone: Chin Siu Ho breakdancing, dueling women in catsuits, Fok's trademark incongruous lighting, Peking Opera-inspired action, unabashed wirework with wires visible. **DRAGON** stars Sam Hui in yet another adaptation of Crying Freeman, although for me the selling point has always been Maggie Cheung, Nina Li, Loletta Lee and Carrie Ng in one film. Yowza. The comedy and training sequences tend to drag, but overall it's a beautifully mounted extravaganza with terrific action



GEMINI

sequences... Speaking of action, when is somebody going to bring Ching Siu Tung to Hollywood? His **THE RAID** is an absolute delight, a live-action manga played tongue-in-cheek with over-the-top romance, fighting and comedy. Taking place during the Japanese occupation and positing the beloved fictional hero Uncle Choy alongside genuine historical characters including Pu Yi and Kawashima Yoshiko, it's pure cartoon, pure fun. Ching's recent **CON-MAN IN TOKYO** has been largely reviled as a throwaway piece unworthy of his talents. Yeah, so? It's fun, it's twisty, it's twisted, it's got good action – albeit with stars like Louis Koo and Nick Cheung it's obviously going to be gimmicky action and not real martial arts. Still, it's nice to see Yasuaki Kurata in an HK film again... Prior to the recent subtitled, fullframe DVD version, **OFF TRACK** was only available without subtitles, although they're practically moot given the incredibly obvious and hugely entertaining plot. Max Mok and Jacky Cheung are rival street racers. While Jacky's dad Wu Ma tries to shut them both down, Jacky's sis Loletta Lee falls for Max. Before you can say Romeo and Juliet, tragedy ensues. Blacky Ko choreographed the excellent automotive action... The recent melodrama **HIGH K** is sober camp, focusing on an overzealous cop co-opted by his ex-wife's death into caring for his estranged daughter. The film lives or dies on the acting: Ti Lung as the cop, Hui Ying Hung his wife, Sherming Yiu their daughter. Inspired casting. The end is anticlimactic and unsatisfying, but somehow works on the level of pure, unadulterated cynicism. Words to live by: "Every teenager is repellent somehow." Ti Lung also appears in an atypically shady role in **PARAMOUNT HOTEL**, a nutshell noir, downbeat, somber, and blue. Director Billy Chung, who also helmed **HIGH K**, is among the best of HK's new talents, able to breathe life and

energy into even this smallest and cheapest of pics, shooting in slow, detached mode and underwater colors. Simon Lui wrote and stars as a vicious cop suffering an unsuccessful marriage and taking it out on any criminals he comes across. The excellent supporting cast includes Ada Choi, Pinky Cheung, and Pauline Chan in a flashback as the dead prostitute. **HUMAN PORK CHOP** by exploitation producer turned first-time director Bennie (as opposed to Benny) Chan, utilizes much the same familiar HK setup (cops interrogating suspects; crime in flashback) to tell the tale of yet another dead prostitute, this time convincingly played by a haggard Emily Kwan. Lai Yiu Cheung is the *tai lo* who takes her in off the streets; when she steals from him, her imprisonment and torture begins. It's a monumentally seedy film, perfectly fitting the ugliness of the crime. Surprisingly well-acted, it's followed by a disclaimer that this is pure fiction, but locals know better. **THERE IS A SECRET IN MY SOUP** (direct translation: "Human Head Tofu Soup") is based on the same notorious true crime, and shares many incidents: burning with straws, shoplifting, coprophagia, body in the fridge. **SOUP** also adds a cheese grater and makes blatant some of the factual details that **PORK CHOP** only suggested, such as the cannibalism and the victim's skull stashed in a Hello Kitty doll — although the doll is digitally obscured throughout the DVD. In fact the disc is clearly trimmed of excess violence, with numerous jarring jump cuts, especially toward the end. While both films wallow in sadism, degradation and perversity, **SOUP** eschews **PORK CHOP**'s disturbing documentarylike approach for pure, gleeful exploitation. Everyone is much better looking for example, particularly gorgeous victim Cherry Chan (**RESORT MASSACRE**). She's also no longer a greedy, sleazy lowlife, but a poor, misguided altruist seeking cash for grandma's operation. As for nudity, Cherry is body-doubled for the dismemberment scene and another actress gets a pair of entirely unrelated striptease scenes in which she find novel uses for a vacuum cleaner, air gun and power drill. Christy Cheung from **SPACKED OUT** plays the grotty girlfriend who ultimately grows a conscience and rats out the killers; Michael Wong (with a dubbed voice) plays the investigating cop, with about 5 minutes of screen time. Cherry Chan also features in **THE STORY OF PROSTITUTES**, along with Crystal Cheung, her co-star on the cable TV sex show 2430 YOU CAN CALL ANY TIME. They play a pair of wholesome layabouts from Yuen Long (call them Betty and Veronica) who come to big, bad Mongkok and fall in with the sweetest, kindest king of pimps (Archie). Although the gals simply can't get enough sex, and despite Archie's pal Jughead (played by ubiquitous geek Sam Leung) feeding them "smoke" by sticking his finger up their noses, there's nary a hint of the expected exploitation in the innocuous, nudity-free story. Instead, the bulk of the film consists of dull music video sequences of the cute, goofy gals laughing, cavorting in the streets, playfully wrestling in the bedroom with Archie (whom they call "daddy") to the strains of upbeat dance pop by the hyper-perky China Dolls and others. Director Johnnie Kong (**MADAM CITY HUNTER**) worked as AD to Wong Kar Wai on **FALLEN ANGELS**, and toward the end he gets arty and shows off what he learned about distorted wide-angle lenses, blurred action and a solitary motionless figure in the midst of frenetic fast-forward motion. Top-billed Anthony Wong has a relatively small role as Archie's boss. **A GAME OF NO RULE** pairs Michael Wong with one of HK's finest (in all senses) and most underrated actresses, Kathy Chow. The two last co-starred in **BEAST COPS**; here they replay their roles as lawman and moll. He's an alkie cop suspended for shooting another policeman; she leads a motley crew of petty gangsters; together they get involved with a kidnapping and a Falun Gong-like cult. Writer/director Tony Leung (now where have I heard that name before?) is one of HK's reigning hacks these days, but somehow this one actually holds together. Credit Kathy. Michael also stars in **THE BLOOD RULES**, so obviously a second-rate piece of crap that I was thoroughly blindsided by its stylish, insinuating charm. Personally I'll buy anything starring Shooky (aka Suki) Kwan, a genuine actress (in HK? No!) who sorely deserves better scripts. Popular editor Marco Mak debuts as director, crafting a stylish thriller in the manner of a Milkyway Image production, utilizing a Milkyway cast including Lam Suet, Jackie Lui and writer/director-turned-actor Wong Tin

Lam. Nice betrayal/vengeance plot, nice action sequences, nice fatalistic tone. Modern HK film in miniature. **NEEDING YOU** is one of Milkyway's recent attempts to redefine their public perception, and it clearly worked, racking up major box office earnings. Andy Lau is Andy Lau. Sammi Cheng on the other hand is a stone delight. Long one of the hidden gems of HK cinema, she's always entertaining, acting far too infrequently between CDs but elevating everything from the gritty (**BULLET FOR HIRE**) to the shitty (**KILLING ME HARDLY**). Here she hits her stride, in a standout, memorable role along the lines of Faye Wong in **CHUNG KING EXPRESS**. There's nearly an hour of truly great, highly enjoyable filmmaking here. Shame about the end. Before **NEEDING YOU** had even ended its two-month theatrical run, the same team of Johnnie To and Wai Ka Fai released **HELP!!!**, a smart and cynically funny indictment of the health care system in HK. Sir Ho Kau Kei Charity Hospital is staffed by mercenary, uncaring old-timers (two of whom are named Andy and Leon, in a nice in-joke) and run by a cabal of shady puppeteers. When a trio of young turks (Ekin Cheung, Jordan Chan, Cecilia Cheung) try to turn things around, they're constantly undermined by the vicious staff. Just when things seem to be picking up for our heroes, the plot veers unexpectedly into disaster movie territory. An amusing film that works just fine as lightweight fluff yet has already been pegged as political allegory. It should be noted that the subtitles end before the movie does.

THE STREET CAR NAMED DESIRE has long been a personal fave, a



CHINA STRIKE FORCE

nasty little actioner featuring kung fu, gun fu and Bonnie Fu (from **FULL CONTACT**). Lead actor Lawrence Ng is by far the least interesting character, surrounded by Tommy Wong as comic relief, Billy Chow in an excellent bit role, and Wong Wai (who?) in a standout performance as the busty, vengeful mainland, proving that love not only hurts, it leaves bullet holes. **NAKED POISON** is crap and a half, starring nonentity Sam Leung as a nebbish wielding a serum that makes people horny. The equally unappealing Gwennie Tam co-stars, with the reason to watch being Sophie Ngan (like Gwennie, a Penthouse model) in a throwaway role as one of Sam's victims. Written and directed by the delightfully named Cash Chin (aka Chin Man Kei, **TILL DEATH DO US LAUGH**, **THE FRUIT IS SWELLING**), it's got a dark and moderately twisted plot but rote execution; luckily Sophie manages to light up the screen.

Likewise Joey Meng in **A WICKED GHOST II THE FEAR**. The original was a piece of garbage from Tony Leung, attempting to rip off **RING** (and failing miserably). This one, co-written by Tony and directed by the nominally more talented Francis Nam, again borrows liberally from recent Japanese horror, providing a mildly entertaining story culminating in a bodiless head haunting our heroes. Joey is a talented actress when given a real script; here she walks through her *fat si* role ("she's not a witch, she's an author"), plodding toward the weak ending. **PHANTOM OF SNAKE** is so cheap they haven't even bothered DVDing it. Jay (formerly Jade) Leung and Cecilia Yip are sister snakes masquerading as humans, in an obvious redo of the White Snake/Green Snake plot. The gimmick here is that nothing happens. Literally. Not that I'm complaining, mind you. I have no problem watching Jay and Cecilia slither seductively through the night, accompanied by cool, avant garde music by Yes (no, not *that* Yes). In fact, the whole film works surprisingly well as an underground manifesto on seething, repressed sexuality. **MODEL FROM HELL** on the other hand is just plain stoopid. Supermodel Maggie Q makes her film debut in a dual role as a model and her evil doppelganger. For no apparent reason, they merge toward the end, resulting in a papier-mache two-headed beast. I enjoyed perhaps a minute of the film. Maggie hit the big leagues with Media Asia's international action comedy **GEN-Y COPS**, a lackluster followup to the box-office hit **GEN-X COPS**. Benny Chan's direction is exceedingly slick, polished, American, with a fast pace and a high-tech look (although for all the dollars onscreen, they still manage to spell "hypnosis" wrong). The plot borrows from **ROBOCOP**, while keeping the killer robot under wraps for the bulk of the film, replaced by decent fist 'n gun fights and a pervasive comedy which might have worked in a smaller film, yet comes off cheap in context. When the robot appears, it's a combination of impressive live action and silly CGI FX that curiously enough approxi-

mate the herky-jerk movements of stop-motion animation. Much of the cast speak English, including Maggie as a sympathetic FBI agent, Christy Chung in a thankless bimbo role, newcomer Edison Chan (replacing Nic Tse) and Richard Sun as the villain. Only Sam Lee and Stephen Fung return from the original cast; both also star in director Steve Cheng's quickie **BIO-COPS**, cobbled together and hustled into theaters in the weeks leading up to GEN-Y's release, and featuring a copycat ad campaign. The film's essentially another Haunted Cop Shop flick, with trapped heroes trying to evade flesh-eating zombies in extremely poor makeup. The difference this time is that the zombies engage in the same endless, pointless banter as the heroes. Includes one memorable pickup line however: "Let's drink, then we'll smoke hemp/ after the hemp... we'll fool around!" **CHINA STRIKE FORCE** is another internationally targeted production, starring Aaron Kwok from HK, Ruby Lin from the Mainland hit series **PRINCESS RETURNING PEARL**, voluptuous Japanese supermodel Norika Fujiwara, and Mark Dacascos & Coolio as the villains. Shot largely in English (& synch Mandarin), it's something of a variation on director Stanley Tong's earlier **SUPERCOP**, this time set in Shanghai and relying heavily on wirework for the implausible and exaggerated action. Suspend your thought functions and it's actually pretty entertaining; the end for example is a nice extended action sequence that only works if you accept that the bad guys have hired the Three Stooges to pilot their escape helicopter — if there's a single spire sticking up from an empty plain, they're gonna hit it... **FOR BAD BOYS ONLY** is so incredibly poorly written that it's impossible to recommend — but I enjoyed it. To be honest, I had trouble keeping my eyes on the subtitles when Kristy Yeung's bare midriff was onscreen; likewise Shu Qi is at her adorable best. Director Yip Wai Man even gets likeable performances out of the wooden Ekin Cheng and Louis Koo. Sadly, there's little action, poorly executed, and Manfred Wong's story, while peppered with interesting ideas, make Wong Jing seem focused in comparison... Shu Qi also features in **SKYLINE CRUISERS**, originally announced as the sequel to the infinitely superior **DOWNTOWN TORPEDOES**. Jordan Chan and Ken Wong are the only returning cast members (in different roles), this time joined by Sam Lee, Leon Lai, and an orangutan, with Lung Kung a welcome villain. Both films rip off the **MISSION IMPOSSIBLE** franchise as well as a number of other recent US actioners (and Bond music). **SKYLINE** is a genuinely stupid caper movie that commits the cardinal sin of thinking it's smart. Director Wilson Yip, lauded for helming intelligent, character-driven stories like **JULIET IN LOVE** and **BULLETS OVER SUMMER** (with **SKYLINE**'s Michele Saram), provides a glossy, well-budgeted programmer with none of the personality of his smaller films... A word of warning here for DVDs from Jumbo Plain. Not only are their recent offerings produced by Philip Ko's My Way productions (reason enough to avoid), they do not play on region 1 units, despite the "All" classification on the back of the box. For that matter, both **PURSUIT OF A KILLER** nor **LEGEND OF WIND** play incorrectly on my region-free Aiwa. Ko has assembled a new cast of regulars including Ben Ng, Lily Chung, Charlie Tso and William Ho — all of whom appeared in the abysmal **MILLENNIUM DRAGON**, directed by Ko and associate produced by Tso and Ho. I'll never understand how Tso came to be a standard of Cat III sex films, but in **WIND** he's at it again, pumping a busty Filipina. She later provides a shower scene (wearing jewelry) and a pole dance in a strip club. Chin Siu Ho (also in **MILLENNIUM DRAGON**) joined the cast for **PURSUIT**, clearly made back-to-back and featuring essentially the same ending, with Ben Ng in the same helicopter shooting the same gun and again causing a fleeing car to flip over amidst explosions on a deserted Filipino highway. Less nudity this time, more gun action... Several issues ago I mentioned that Universe trimmed some of the violence from **HERO** for DVD release. The film's now out on a mainland disc with the full ending restored, but additional cuts elsewhere, running nearly five minutes shorter than the Universe version. The opening credits are different and the soundtrack is available in AC-3 Mandarin only, sounding on two-channels as if it were recorded in an echo chamber. Also available on mainland DVD are the Korean/HK co-production **BEYOND HYPOTHERMIA**, one of the earliest Milkyway Image films and a minor gem of romantic bloodshed, and the delicious eye-candy **GREEN SNAKE** with Joey Wong and

an absolutely radiant Maggie Cheung. Both films are direct transfers from the laserdiscs with non-programmable subs; the latter is available in alternate boxes under the English title or as **QING SHE**.

Although most HK films are released on DVD without regional coding, licensing from other territories necessitates region 3 coding on certain imports. Maggie Cheung's second French film, **AUGUSTIN, KING OF KUNG FU**, is certainly no IRMA VEP, but tells a mildly entertaining tale about a nerdy Portuguese guy in Paris, intent on becoming a kung fu film star. First, though, he has to overcome his fear of being touched, and that's where acupuncturist Maggie comes into the picture. Contains some mild laughs and Maggie apologizing for her broken French... Many Japanese films have shown up on region 3 DVD in HK. Joey Wong stars in **PEKING MAN**, a Japanese/mainland hybrid from 1997 that plays like 1980s Disney with breasts. Prehistoric bones are launched into space and somehow instantly incubated into a caveman, cavewoman, and cavekid. They crash land on earth and after a series of complications are entered into the olympics. Utter nonsense; mild fun... **DOG DAY AFTERNOON** begat HK's **PEOPLE'S HERO** which begat **ALBINO ALLIGATOR**. Next in line is **SPACE TRAVELERS**, which adds a whole new, clever twist to the already convoluted storyline. Director Motohiro Katsuyuki's followup to his smash hit **BAYSIDE SHAKEDOWN** is a major progression in every way. Three guys (including HK/international star Takeshi Kaneshiro) rob a bank. The heist goes wrong, and they take captives, one of whom turns out to be a notorious terrorist. Here things take a left turn. Without going into too



WEATHER WOMAN

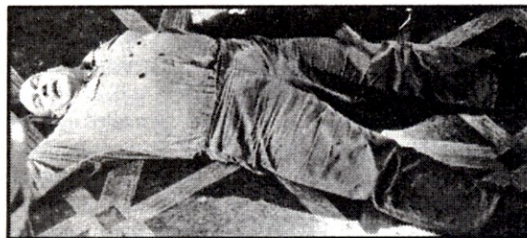
much detail, I'll say the title refers to an anime series of sci-fi characters who figure prominently in the plot; they also appear in **SPACE TRAVELERS — THE ANIMATION**, an unsubtitled, one-hour animated VCD that's filled with entertaining action but sadly lacks the top-notch music of the film... HK pop idol Andy Hui appears in a great role as a clown-faced assassin in writer/director Shunji Iwai's absurd & clever **SWALLOWTAIL BUTTERFLY**. The videotape kicked my butt even without subs, the plot unfolding in a combination of English, Japanese and Mandarin. The DVD box set includes an English-subtitled version of the film and a second disc with an unsubbed making-of. Monumentally entertaining... **CROSS FIRE** features Kaori Momoi from **SWALLOWTAIL** in a terrific (pyro)kinetic actioner that's more **SCANNERS** than **FIRESTARTER** — although it's

loaded with spectacular fire effects. Starting small, with a thrill killing and requisite vengeance, it piles on the nifty plot twists and introduces a hidden society of psychic misfits. Dark and surprising. **HYPNOSIS** starts extremely well with a series of spectacular suicides, and periodically peppers the stew with the additional shocking burst of violence. Some nice, witty story convolutions (including a race against time to stop a concert performer from tinkering his triangle), some nasty deaths, but overall more buildup than payoff... **THE MAN WHO STOLE THE SUN** stars singer Kenji Sawada as a school-teacher who builds a nuclear bomb in order to taunt the police. He doesn't really know what he wants however, which makes for a thoroughly unpredictable plot. Eventually he hooks up with a thrill-crazed female DJ who convinces him he should have the authorities bring the Rolling Stones to Tokyo. Bunta Sugawara, famous in Japan for helping to reinvent the yakuza film with his depictions of ignoble savages (e.g., the **FIGHT WITHOUT HONOR** series), is the cop engaged in this cat and mouse game. The slow, pseudo-documentary realism of the beginning (building the bomb takes half an hour of screen time), disappears entirely for the wacky action of the last act, with Sugawara hanging from a helicopter by one hand while shooting at a fleeing car. The weird and entertaining film is credited solely to writer/director Kazuhiko Hasegawa on the DVD, but Leonard Schrader contributed the original story and co-wrote the script... I first saw **VIOLENT COP** sometime in the mid-1990s and found it mildly diverting. Fox Lorber's domestic DVD release allows for a retrospective viewing, and man do I adore it. Beat Takeshi Kitano's directing debut is a hilariously nasty psychodrama of a cop whose bad homelife drives him to misbehave on the job, much to the chagrin of anyone outside the law. **BOILING POINT** fits more comfortably within the Kitano canon, tracing a meandering trajectory following kids who want to buy guns and exact vengeance. Kitano plays the vicious psychotic supplying the

weapons. Thoroughly unique, thoroughly amazing. Following his series of notorious yakuza tales, Kitano threw a curve ball with **KIKUJIRO**, about a gruff, antisocial misfit (played by Kitano) on a road trip with a young kid. Borrowing liberally from Kitano's earlier films (including **BOILING POINT**), it basically eschews a central storyline in favor of a series of road vignettes. The unfocused script makes it one of Kitano's lesser pictures, albeit still clever and fun. The title, we learn at the end, is the name of the main character – and Kitano fans know it's also the name of his own abusive father. Kitano appears as actor only in Nagisa Oshima's **GOHATTO**, a uniquely multifaceted, multi-layered film noir in which the femme fatale is a guy and the fedoras and venetian blinds are replaced by samurai swords. Mamet in ancient Japan. Devious. **GEMINI** is a period piece unlike any other, as one would expect from director Shinya Tsukamoto (**TETSUO**). Gorgeously shot, it's a non-supernatural but nonetheless haunting horror story that manages to introduce freaks and punks into ye olde, plague-ridden Japanese slums. Based on a story by renowned Japanese crime author Edogawa Rampo, it includes Tsukamoto themes of rivalry, bloodshed and bodily disfigurement. **KWAIDAN** is among the core classics of Japanese cinema. Four tales of period horror are played out in different styles from existential to hallucinogenic. Beginning realistically, it gradually moves into the realm of the surreal, the artificial, conveying menace via superb set and sound design. Consummate moviemaking, gorgeously presented on Criterion DVD. **EVIL DEAD TRAP** appears at first glimpse to be a relatively twisted bodycount flick, but eventually reveals itself to be much, much more. The deaths are wicked and inventive, the ultimate rationale/denouement both unexpected and intellectually challenging. A highly recommended slice of psychosplatter cinema. **ORGAN** is equally ambitious, if a bit less successful. Body hijackers are stealing people for their parts. The storytelling is willfully oblique, challenging, hard to follow, sometimes detracting from the nasty action. Can't level that criticism at **FEMALE CONVICT SCORPION – JAILHOUSE 41**, an episodic women-out-of-prison film in which a gang of escaped convicts endure an existential nightmare of hatred and despair. The second in a series (or rather, several series; the domestic release **SASORI IN USA** is one of the later revivals), **SCORPION** concerns a tough, vicious chick (Meiko Kaji, star of **LADY SNOWBLOOD**) suffering a cruel world of madmen and thieves. Laden with nasty plot devices (a Japanese tourist reminiscing fondly about the good old days raping Chinese women; the escaped women torturing/tormenting a busload of tourists), it matches the dark plot with astonishing visuals (a waterfall running red following a prisoner's rape/murder) and supersaturated colors. Amazing in every way. **BLACK TIGHT KILLERS** is equally bizarre, a 1960s freakout of masked, leotarded, dancing girl criminals and improbable weaponry. One favorite weapon, "Ninja chewing gum bullet," is just what it sounds like. (Spit it into the eye of your nemesis to blind him.) Even better is "Octopus pot." This one, I'm sorry, you'll just have to discover for yourself. It ain't what you think. **WEATHER WOMAN** is more or less the Japanese spin on **NETWORK**, and man is it twisted. Kei Mizutani is the dominatrix who spices up her on-air appearance by flashing her panties at the camera, instantly becoming a star. A disgruntled female rival challenges her to a weather duel. The pair, supernaturally supercharged, fight it out on prime time TV. The only thing I've left out is the lesbianism, the S&M, the weirdness, the camp humor. The film is available in a domestic DVD box set with **WEATHER WOMAN RETURNS**, an inferior sequel/remake sans Kei.

CHANNEL 69 is the Korean twist on **NETWORK**, with a klatch of misfits and hackers setting up their own mobile TV station as an alternative to the mainstream. As frontperson, or PJ ("porn jockey"), they find a cutie who likes nothing better than to shed her clothes in front of an audience. It's not very smart, not particularly well made, but modestly diverting... Tsai Ming Liang's **THE HOLE** is pocket science fiction in the manner of **ALPHAVILLE**, the tale of two nobodies remaining in their Taiwan flats despite the eternal acid rain and the ensuing great evacuation. He's upstairs, she's below; in between is a hole. It's slow moving, slow developing, but oddly goofy, with the downstairs neigh-

bor unexpectedly bursting into song-and-dance routines with backing singers (lip-synched to Grace Chang classics)... Mainland Chinese distributors Tung Ah have released a DVD of **THE SWORDSMAN IN DOUBLE FLAG TOWN**, the best spaghetti western ever made in China. A two-bladed youngster reluctantly takes on a vicious gang after they assault his honey. Marvelously atmospheric, unfortunately unsubtitled on disc. **FROZEN** is exactly the opposite kind of filmmaking: small, modern, gritty and alternative. Directed under a pseudonym by Wang Xiaoshuai, it tells the tale of an underground Beijing artist who stages a performance piece consisting of his own suicide. Dark, disturbing, raw and capped by several unexpected twists. **THE IRON LADIES**, the second highest-grossing film in Thai history, relates the true story of a championship volleyball team comprised almost entirely of *katoey* (transvestites/transsexuals). It's a cute and lightweight inspirational comedy that follows a predictable arc with some amusing moments along the way. The slang-filled dialogue introduced new phrases to the local populace and inspired books on how to talk like a transvestite. The HK DVD includes a behind-the-scenes, unsubbed short featuring some of the local actors (Ekin Cheng, Sandra Ng, Stephen Fung, Eric Kot) brought in to dub the Canto version. **THE FIRST NIGHT OF MY LIFE** is another mild comedy, this one made in Spain and featuring an ensemble cast of amiable eccentrics who drift in and out of the story, affecting each others' lives on the last night of 1999. **CANNIBAL MAN** is the flipside of Spanish filmmaking, a bleak and chilling 1971 horror film that opens with graphic footage shot in a local slaughterhouse. When one of the employees accidentally kills someone, this murder soon begets another, and so it escalates. The cheap, dirty ambiance may recall exploitationers like **LAST HOUSE**



BEHIND LOCKED DOORS (Tor!)

ON THE LEFT but director Eloy De La Iglesia, one of Spain's more progressive and original filmmakers, is gritty with a purpose, and the gay subtext presages his more overt work later in the decade. Slow to start, but well worth a visit. **THE BLOOD SPATTERED BRIDE** is Spanish writer/director Vicente Aranda's 1972 version of the celebrated lesbian vampire story Carmila. A newlywed wife is seduced by "a paranoic pervert," which naturally leads to her committing

brutal acts of violence. The direction is spare, making the intrusions of gore and unusual imagery all the more shocking – such as the memorable discovery of a woman buried face-up in the sand wearing just a scuba tank and face mask. The film was originally released in both Spanish and English-dubbed versions, the latter including more sex and violence; Anchor Bay's DVD release is the dubbed version, albeit with the slightly extended ending and "shocking" final freeze-frame of the Spanish version. **DON'T LET ME DIE ON A SUNDAY** begins with a case of Necrophilia Interruptus and gets uglier from there. When the corpse awakens, she falls into step behind her defiler on his ambisexual and nihilistic odyssey through the underside of modern France. Beautifully directed, with excellent low-key acting. **MANDRAGORA** tells the tale of a 16-year-old runaway sinking into gay prostitution in Prague, leading to drugs, violence, hostility, the whole nine yards. The Czech film is being touted for its non-professional cast consisting in part of actual street hustlers; take that to mean that most of them are lousy actors. The embarrassing English-language midsection of the film is however bookended by some harrowing sequences. **THE WOUNDS** is a chronicle of gangsta kids' rise and fall. The twist: it takes place in Bosnia. In a richly detailed, clever and metaphorically tragic tale, a self-destructive duo of misanthropic guys (plus amigos & gal-pals) claw their way through alternately funny and vicious circumstances while a local TV reporter turns them into media stars – and sexual playmates. Banned by the Serbian government, it's both intellectual and entertaining. Imagine that. **THE ELEMENT OF CRIME** is not only intellectual, it's smart. Lars Von Trier's first film is a gorgeously grim, dirty, ugly, retro-futurist noir filmed in reds and brown (with glaring touches of blue/green). A psychological mystery related to his therapist by an ex-cop concerned with tracking a murderer/mutilator, it plays with issues of identity in the manner of Paul Auster. Constant foreboding, constant doubt, constant waking nightmare. Nothing can be trusted. A moody masterpiece, available domestically from Criterion.

THE 1000 EYES OF DR. MABUSE was Fritz Lang's third Mabuse film (following a pair of long-ago German silents), his triumphant return to German filmmaking and the last movie he completed before his death. Made in 1960 and infused with pre-Bond cold war paranoia, it's a terrific crime story, although the exact nature of the crime remains shadowy for the bulk of the film. Original, atmospheric and beautifully constructed, it's truly an overlooked gem of suspense cinema. Available on subtitled VHS from Kino or DVD from All Day including both the original German soundtrack and an English dub, as well as a top-notch commentary track by film historian David Kalat. He offers further commentary on 1962's **THE TESTAMENT OF DR. MABUSE**, one of the series spawned by the success of Lang's film. Here Kalat unveils a convoluted and interecine history of the films and their creators that's at least as interesting as the films themselves. And that's saying a lot. **TESTAMENT** again features Gert Frobe (Goldfinger himself) as a police detective in a terrifically entertaining thriller chock full of nifty gimmicks presaging the Bond flicks. Also included this time is an alternate, shorter version of the film made for US audiences. Lang's **THE SPIDERS**, his third feature, was inspired by the serials of Feuillade, but bests **LES VAMPIRES** in every way. Made in 1919, it consists of the first two installments in a projected four-film series – the latter half of which was never completed. The tale of a mysterious supercriminal versus a globe-hopping, intrepid lawman (named Kay Hoog) is a pocket spectacle, essentially an episodic serial in feature form, and a highlight of silent filmmaking. The first installment proved popular enough that Lang was immediately scheduled to direct the followup, thus forfeiting direction of **THE CABINET OF DR. CALIGARI**. He used technicians from that project on this precursor to the Mabuse films (which began three years later). Lang's real popular breakthrough came in 1921 with the film **DESTINY**, a fantasy in which young lovers are separated by Death and the bride-to-be dares to challenge him. The framing story ellipses into three self-contained sequences spanning the globe; best is Lang's China, a mythical land of mystery and magic. Groundbreaking for its FX, the film is today little more than a nifty curio. Lang and his soon-to-be-wife, Thea von Harbou, also co-wrote the scenario for **THE INDIAN TOMB**, based on her novel. A two-part, 3-1/2 hour epic produced and directed in 1921 by Lang's mentor, Joe May – one of the pioneer moguls of early German cinema – it was among the most expensive German films of its day. Huge, impressive sets were built to provide oriental exoticism, matched by nice bits including an evil supernatural yogi, lepers, tigers and crocodiles (oh my); unfortunately the central storyline, about a kidnapped British architect being coerced into building a monumental tomb, is less than compelling. Lang's **SPIES** from 1928 brings back the secret agents, the evil mastermind, the breakneck pace of his serial thrillers. By this time however, Lang had a bigger budget, and the skill and guts to include odd angles, deco and expressionistic touches. His last silent film, **SPIES** is a terrifically entertaining romp, augmented on Whirlwind's DVD by a cartoon, background info, and Lang's first synch-sound film, **M**. Needless to say, this version of **M** doesn't match the Criterion disc, but it's nice, clear, sharp, and as an *extra*, adds superb value to the budget-priced disc. Since we're talking about silent pioneers, I should mention Colin McKenzie, the greatest turn-of-the-century filmmaker who never existed. Nonetheless, Peter Jackson's documentary **FORGOTTEN SILVER** presents a McKenzie who invented and perfected techniques that Ridley Scott is only just discovering today. The incredibly inventive and extraordinarily well-crafted mockumentary is the silent-cinema version of **SPINAL TAP**; although the DVD adds director commentary and a making-of, my biggest beef is that it fails to include the hilarious short **SIGNING OFF** from the original VHS release.

Director Edgar G. Ulmer has been getting a lot of press recently. It's about time. He was a major talent in the minor leagues, and his **DAUGHTER OF DR. JEKYLL** is a bottom-billed horror programmer done right. If you can't afford monster costumes or effects, opt for psychological dread, and that's exactly what Ulmer did, offering trap doors, secret labs, sinister servants, mysterious murders and whispers of werewolves to his tale of a young fiancée terrified of inheriting her father's legacy of insanity. Shot in six days,

it stars Gloria Talbot and John Agar. Ulmer's **DETOUR** from 1945 is rightly regarded as a classic of cardboard noir. Made on the double-cheap, it's a cynical tale of a poor chump whose life takes a wrong turn when he meets a brassy dame. A model of effective, economic filmmaking. **THE LOST WEEKEND** is, frankly, a much better movie than **LEAVING LAS VEGAS**. Ray Milland doesn't necessarily want to die in this one, he just wants to drink. Constantly. Incessantly. And nothing, nobody is gonna get between him and the bottle. It's a bleak and depressing story, undermined slightly by the redemptive ending, but we can forgive that considering it was released – and won best picture – the year WWII ended. **THE LONG NIGHT** is noir elevated to the major leagues, with squads of cops attempting to blast killer Henry Fonda out of his top floor apartment. Amidst the shadows he flashes back to the woman who led him down the path to murder. Released in 1947, it's an extremely moody and well-shot remake of **LE JOUR SE LEVE**, utilizing impressive studio sets and a terrific script that refers explicitly to the plight of returning WWII vets. **TOUCH OF EVIL** is among the finest films ever made, combining noir with a sense of faded glamour and pure backalley sleaze. The exceedingly ugly story's as progressively pessimistic as anything coming out of indieland today, the direction and photography not only ahead of their time, but ahead of *our* time. If ever a movie deserved DVD, this is it. Universal's poorly-written liner notes admit that the studio fucked up the film on initial release, driving Welles out of Hollywood once and for all; this is the restored version, although the announced documentary on the making of the film was pulled at the last minute and the DVD is no longer being touted as a "Collector's Edition." **BEHIND LOCKED DOORS** from 1948 is a concise



Ayumi Hamasaki

(62 minute) low-budget romp in a shady sanitarium. A private dick goes undercover in the nuthouse in an attempt to locate a missing judge. In addition to the usual loonies he meets up with sadistic guards, corrupt prison officials, and Tor Johnson as an addled ex-fighter locked in solitary and used by the criminals to eliminate nosy interlopers. Fast-paced and fun... The 1940 British suspense **CHAMBER OF HORRORS** stars Leslie Banks in a rewrite of his role from **THE MOST DANGEROUS GAME**. Other ingredients include a sinister mansion, a mute henchman, and a locked tomb containing a mysterious secret. Based on an Edgar Wallace novel (of course), it's a fine B mystery with a curious lack of music that somehow adds to the shadowy, fog-laden atmosphere. **INVISIBLE GHOST** from 1941 stars Bela Lugosi as a psychotic murderer. He's obsessed with his dead wife. Or is she dead? The first of Bela's nine films for Monogram, it utilizes standard sets and low budgets to provide maximum enjoyment courtesy of director Joseph H. Lewis. High drama is provided by a face glimpsed through a rain-streaked window, a flash of lightning, an out-of-focus shot. **GHOSTS ON THE LOOSE** pairs Bela with the East Side Kids for the second time (following **SPOOKS RUN WILD**). Made in 1943, it offers Bela as a Nazi running a spy ring out of the house next door to Glimpy's sister (played by Ava Gardner, on loan from MGM). When the gang decides to redecorate Ava's cottage, the huns try to scare them off by masquerading as ghosts. Writer Kenneth Higgins, in his only script for Monogram, takes a swipe at the producer with a comment about the "Katzman mob," and if you listen really closely, Bela is purported to have tossed off an expletive that director William "One-Shot" Beaudine simply ignored and left in the finished film. **THE BRAIN THAT WOULDN'T DIE** – called **THE HEAD THAT WOULDN'T DIE** in the closing credits – is sublime nonsense, shot in 13 days in 1959 but unreleased until 1962. A mad doc crashes his car, causing his honey to lose her head. Or rather, her body. It's possibly the perfect exploitation setup, as doc props the pissed-off head in a tray while he wanders around town checking out potential replacement bodies at a strip show, a beauty contest, a modeling session. Add in a monstrous pinhead and gory dismemberment for the climax, and you've got a delight of Eisenhower-era horror. **THE CURIOUS DR. HUMPP**, made in Argentina as **LA VENGANZA DEL SEXO** in 1967, is sexploitation plus cheap monsters. Another mad doc sends his zomboids to collect hearty young hornies. In his secret lab he leeches off their fornicational auras to keep himself young. Dorian Gray, eat your heart out. (Or if not your heart, well

never mind.) Hilarious dialogue, clueless "hippie" orgies, copious faceless nudity added for the "hot" US release. (It was also released "cool" without the extra flesh.) **TWILIGHT PEOPLE** concerns yet another mad doc, this one not named Moreau, although only for copyright reasons. Shot in the Philippines by Eddie Romero and starring both John Ashley and his sideburns, it's a tender love story between a goat boy and his were-girl. Adventurer John faces off against the doc and his wicked guardian. Hoping to keep his DNA intact, he bones the doc's daughter and sets out on a trek across the island prison, playing Pied Piper to a cast of half-humans. It's a hugely entertaining piece of crap, featuring Pam Grier as the most vicious of the beast people. **BLOOD-SUCKING FREAKS** is every bit as repellent today as when it was first released. Originally shot as **SARDU'S HOUSE OF THE SCREAMING VIRGINS**, it was marketed as **THE INCREDIBLE TORTURE SHOW** and picked up by Troma, who retitled it and immediately alerted Woman Against Prostitution that they should be picketing the damn thing, generating cheap press. Shot in 10 nights in a choreographer's basement with a cast including Broadway/TV actors, it's monumentally offensive sexist trash in which nude, captive women are literal furniture and targets of gleeful dwarf sadism. Someone named Eli Roth offers amusing, tongue in cheek commentary pointing out the film's connections and influence on De Niro, Fiennes and Olivier.

EVERYTHING IS NICE combines the Matador Records VHS compilation of that title with their **WHAT'S UP MATADOR** tape on one DVD. Hardly flawless, Matador have signed their share of bloated non-starters. But they've also gifted America with videos by Japanese bands Guitar Wolf, Cornelius and Pizzicato Five. Not to mention Guided By Voices, Railroad Jerk, and Yo La Tengo, who provide one of my fave videos of the past few millennia. Nice it is. **THE BEST OF FLIP-SIDE** is a live compilation featuring four bands that used to matter. Culled from two VHS volumes, it offers (in ascending order of value) Circle Jerks, Bad Religion, The Dickies and The Weirdos, live and raw in the 1980s. Shot in glorious camco-vision, complete with audio dropouts and video fuck-ups, it ain't art but it is a warts-n-all document accurately illustrating the best and worst aspects of the bands and the "scene" they embodied. **DON'T LOOK BACK** is a classic for a reason. It's a brilliant trip through the brain of an ugly genius while being simultaneously a detached critique of same. Depends on your outlook, your point of view. Dylan was at his apex, king of the planet, best songwriter that ever descended from the clouds — and he knew it, as did his

satanic majesty Albert Grossman. Joan Baez, Donovan, they were scrapings from his boot. A unique insight into the supercool. **SYD BARRETT'S FIRST TRIP** should appeal to **BLAIR WITCH** fans with its herkyjerk quick-cuts of someone who just might be Syd stumbling about the wilderness staring at his hands after his first ingestion of mushrooms. Following this are more handheld 8MM moments of Pink Floyd in their heady youth. The footage is all silent, with accompaniment by one of Yanni's multitude of imitators; total DVD time: under 11:00. **NICO: AN UNDERGROUND EXPERIENCE + HEROINE** consists of two latterday live shows by the ice queen. Part one is a grainy single-camcorder video of a prematurely aged icon gathering rent money by fronting a largely unseen pickup band. The second half is far better both visually and musically, depicting a genuine visionary playing the uniquely minimalist, chilly Krautrock of her final artistic period... Japan's current hottest musical export, The Michelle Gun Elephant, are available on multiple music videos. At last year's Cavestomp in NYC they proved themselves to be the hottest live band on planet earth; **WORLD PSYCHO BLUES** (aka **LIVE @ BLITZ**), culled from several shows (with radically different haircuts) confirms that status in front of huge, appreciative Japanese audiences. **"FILM STARS NOT DEAD"** is an excellent compendium of their video clips. If Australia in the 1980s reinvented Detroit from the 1960s/70s, TMGE have distilled Radio Birdman, the Lime Spiders, Celibate Rifles and Scientists into a perfect brew of heady Gene Vincent/Stooges riff rock. Don't bother looking for a better record in 2001 than **GEAR BLUES** from Alive Records... Ayumi Hamasaki's new CD, **DUTY**, is easily her best to date. The VCD, **SURREAL**, unfortunately consists of only the title song plus a brief TV commercial; on the plus side it does feature her in that killer catsuit... Tom Warner is one of those media mavens who just knows too damn much about too many things. His local Baltimore TV show, **ATOM-IC TV**, covers any and everything; luckily for us non-Baltimoreans, episodes are now available on VHS. Volume 12 includes the "Ultimate J-Pop Episode," condensing the best of Japanese girl-pop into a concise one-hour primer. Perhaps the highest praise I can offer is that after watching the episode I ran out and spent way too fucking much money on Judy and Mary CDs. The tape also includes "Turning Cantonese," a compilation of Tai Seng's US trailers for HK films along with excerpts from Video Search of Miami's trailer comp and Mike White's infamous short "WHO DO YOU THINK YOU'RE FOOLING?" accusing **RESERVOIR DOGS** of ripping off **CITY ON FIRE**.

PV



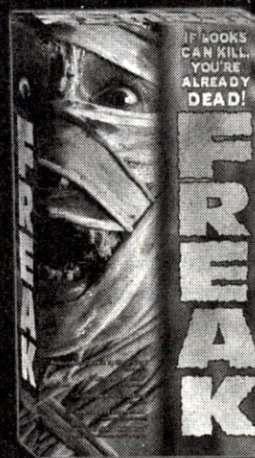
"Best horror film since Halloween"
- Dances with Films Festival / Los Angeles

"Intense and suspenseful"
- Festival of Fantastic Films

"Gruesome and disturbing"
- Film Threat

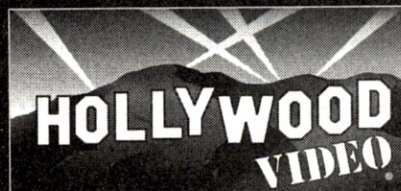
"Memorable shocks"
- Psychotronic

"Astounding...genuinely harrowing"
- Rue Morgue



Rent
It...
If
You
Dare!

Released by SHOCK-O-RAMA CINEMA
Directed by Tyler Tharpe
VHS / rated R



Locate a HOLLYWOOD VIDEO Near You!
www.HollywoodVideo.com



www.Shock-O-Rama.com

SHOCK-O-RAMA is a Registered Trademark of ei Independent Cinema, L.L.C. www.eicinema.com

DAN O'HERLIHY

Interview by David Del Valle

This interview was the result of attending an art opening in Malibu during the summer of 1985. I had just gotten acquainted with actress Frances Drake (MAD LOVE) and was asked to be her escort for the event. Frances, was, at that time, a very striking, silver haired woman of aristocratic beauty. Upon our arrival, a number of people, some of them Frances' friends, came up to speak to us. One tall, very distinguished man asked me who she was. I recognized him to be Dan O'Herlihy and he was the one in for a surprise as I rattled off titles like CABINET OF DR CALIGARI (which he would like to forget) and of course, FAIL-SAFE. He proved to be a good sport, and even invited me to a small cocktail party the following weekend at his beachfront house. After that, we became friendly and I invited him to a couple of my parties and soon he was asking my advice on a one-man show he was producing himself the life of Herman Melville. Dan O'Herlihy was, in my estimation, an easy-going, modest, yet intellectual man who could be delightfully Irish when the occasion called for it. I liked him enormously. By the end of the 1980's, I lost touch with Dan, but I have great memories. This interview and the tape of the BBC movie ARTEMIS that he made for me are what I have to remember him by.

Daniel Peter Herlihy was born in Wexford, Ireland in 1919. He attended The National University of Ireland. "I was in the University and I was doing architecture, which I did do, I took up a degree some years later. My father was a civil servant and I didn't get that much in the way of money, for cigarettes. Some friends of mine went down and applied for crowd work in the Abbey Theater and I went down too. We got the crowd work for ten shillings a week, which was well worthwhile to us, we were able to buy our cigarettes. I started in the theater that way. The first time I was in professional theater, I was on stage playing the lead. I'd never been to see a play. I'd had no interest in the theater. It happened by accident. I did an amateur thing at the University for a joke, the director of the Abbey gave an award, I won the award and the Abbey offered me a part. I stayed in the theater, working at the University at the same time." He also became a set designer and started acting on Irish radio shows.

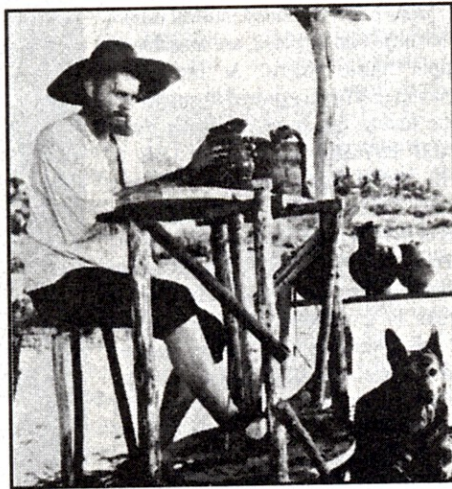
"Edward Mulhare was a member of the company in Cork. Edward was starting. I was a bit further advanced at that stage. I'd been hired and brought down from Dublin. Edward lived in Cork and became a small part player and that's how his career started. I'm going to dinner with him on Thursday. We're very old friends. When I finished at the University, I was playing young leading roles in Irish theater, I was offered a role in ODD MAN OUT by Carol Reed."

The classic ODD MAN OUT (46, released in America by General Films) starred James Mason as a man sentenced for gun running, hiding out in Northern Ireland. The whole film takes place during one night.

"The three men who robbed the business at the beginning were Cyril Cusack, myself, and Roy Irving, three Irish actors. That's how I got into film, really. I have it on tape. When I started James Mason was already gone from Irish theater. He was a lovely man. Reed, was a wonderful director for actors. That scene of the robbing of the mill, he contributed so much to every actor, most particularly to me, he made suggestion after suggestion, that we walked around and smiling and chucking the girls under the chin and making jokes, and make a point of doing that, so that people looking in through the glass door thought everything looks very natural. He

had some very clever and subtle suggestions to make. I remember him as contributing more to a performance of mine than any other director did, including Bunuel.

"At the same time as ODD MAN OUT, I did HUNGRY HILL." Directed by Brian Desmond, HUNGRY HILL (46), is about what happens to a 19th century Irish family over 40 years, and was based on a novel by Daphne DuMarier. Margaret Lockwood, Dennis Price, and Jean Simmons starred. It was also released here by General Films. "Then I came over here and I did that film by that great English playwright" (laughs). MACBETH (48), produced, directed, written by and starring Orson Welles, was made shortly after LADY FROM SHANGHAI. An attempt to make a low budget quality film (for Republic!) in 21 days, it was finished under schedule in 20 days. The effective, minimal sets were designed by former set designer O'Herlihy and Welles. The cast includes Jeanette Nolan in her film debut, O'Herlihy as MacDuff, Roddy McDowall, and Alan Napier, all using Scottish accents. The cast performed it as a play before the film was shot. "We did it



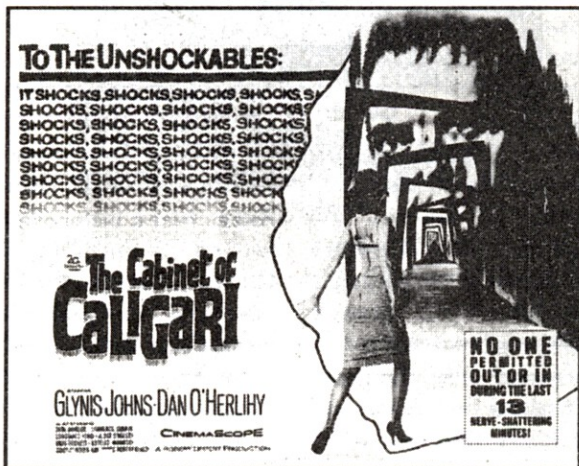
Bunuel's ROBINSON CRUSOE

"Welles was roaring with laughter all the time. Everything was a great big joke. That's what carried him. I remembered one scene where he strolled around the battlements and the camera was on his face and the sky was behind him and he had the camera mounted on a baby buggy. Afterwards we looked at the rushes and the lights were on him and his shadow was being cast on the sky. I thought, 'OK, lets be a little surrealist, but it is distracting.' We saw it and I said 'Your shadow is distracting.' and he said 'Your too conventional.' I said 'I can see the seam where the Cyclorama is joined running down behind your right shoulder.' He became very irate. I was very fond of Orson, I liked him very much, we got along very well. He was leaving America then and he said 'Come to Italy and live!' He was going to Italy to do Cagliostro." Welles starred in *BLACK MAGIC* (49), directed by the Russian actor and director Gregory Ratoff, then went to Vienna for Carol Reed's *THE THIRD MAN*. "I get a call to go down to the Flatiron Building to meet Gregory Ratoff, who is going to be the director of this. I get into a three cornered elevator and Ratoff is beside me. I turned to him and he said 'DA DA!' (doing Russian accent) 'My name's O'Herlihy and I'm supposed to meet you. I think Orson may have mentioned me to you.' 'DA! You are a wonderful actor from Ireland. This is wonderful! You are a wonderful actor from Ireland. We must talk.' We got to his office and he says 'Nobody is to interrupt me. I am to receive no telephone calls. I have with me this wonderful young actor from the Abbey Theater in Ireland.' And he storms around the office saying I'm a wonderful actor and I'm absolutely perfect for the role of the young leading man in *BLACK MAGIC*. Orson is so right,

Smaller roles in more Hollywood films followed. **KIDNAPPED** (Monogram, 48) was directed by William Beaudine. The low budget version of the much filmed Robert Lewis Stevenson novel starred Roddy McDowall and O'Herlihy (still using their Scottish accents), Sue England, Roland Winters and Jeff Corey. **LARCENY** (48) was a Universal release starring John Payne and Joan Caulfield as a widow victim, and Shelley Winters and Dan Duryea as villains. **ACTORS AND SIN** (UA, 50) was two stories produced, directed and written by Ben Hecht. O'Herlihy was in the one starring Edward G. Robinson. **THE IROQUOIS TRAIL** (UA, 50), directed by Phil Karlson, was a French/Indian war feature based on

Then O'Herlihy got to star in a film by a director as controversial and legendary as Welles. The Spanish Luis

Bunuel spent the '50s working in exile in Mexico. His stark **THE YOUNG AND THE DAMNED** (50) and **MEXICAN BUS RIDE** (51) had been winners at Cannes. **THE ADVENTURES OF ROBINSON CRUSOE** was shot in English, a first for the director. It was a 1952 release, but United Artists didn't pick it up for America until '54. O'Herlihy was Crusoe and Jaime Fernandez was Friday. "He (Bunuel) didn't speak English ever. I had to learn Spanish. Of course we were shooting it in English. We were shooting a scene in English and then Bunuel would say 'Ola, en Espanol.' I spoke school Latin, so I was halfway there with it. I had already played the scene in English, so I understood what the Spanish was saying. I did it that way all through the film. I believe they dubbed the Spanish version afterwards. After a



couple of weeks, I understood him and he would speak slowly. He would say more subtly, and with gestures, I would get the message too. I never had any troubles with him. He was very very easy to work for. You couldn't talk to him before one o'clock though. He behaved like he had a hangover. I don't think he drank. He was one of those people who took a long time to wake up. He just sat skulking in the chair. You never took that personally. After lunch he always came through and the glint came into the eye.

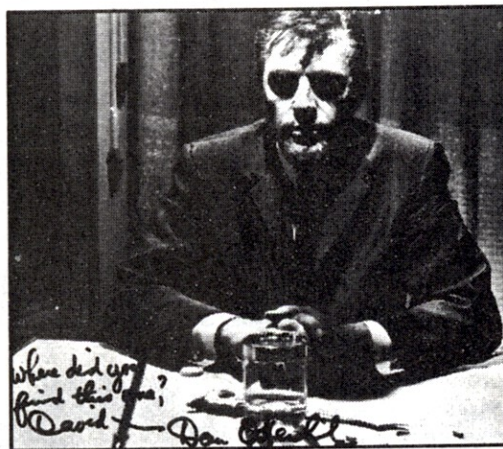
"I remember, I'm lying in the hammock outside the cave Crusoe is coming to after his bout with illness, and of course he's feeling very vulnerable. His father appears in a scene. I play the father too, that was at my suggestion. Bunuel had made the statement you should never do anything for effect in film making. I'm lying in this hammock and Bunuel's in the far far diagonal corner near the ceiling of the stage, way way up there, riding the crane, shooting down, terribly effective scene. So I said 'Senior. Mucho efectivo!' He said 'No, no, no, you are alone. I have to show you are alone!' It was an effect but it was truthful too, he had to show that I was alone. All the way through, he was very very easy to work. It always is with the real artists. The real artists don't have ego, it's the ones that make a lot of noise, self advertising, that are insecure, that have the problems. This was not so with Bunuel. Nor was it so with Carol Reed. He was an artist, so there was never any conflict. Most of them in Hollywood do have the sort of egos that get wildly in the way of their work. A lot of the directors do more acting than the actors do. One always wore beige clothing, with a beige Stetson, no matter what the picture was. He went to England to make a picture, I went too, he was dressed the same way. This was ego, this was playing a game. I saw it all over the place. My brother (director Michael O'Herlihy) dresses like an assistant bank manager, makes a point of it when he's out in the desert. He just finished five MIAMI VICES in Florida. It's for the same effect. They have to compete with their personalities. It's part of selling themselves."

The fact that he had starred in a Bunuel film meant nothing in Hollywood, so he continued in character roles. AT SWORD'S POINT (RKO, 52) was a Technicolor Cornel Wilde (PV # 29) movie with Maureen O'Hara, O'Herlihy as Aramis, and Alan Hale Jr. as Porthos. OPERATION SECRET (Warner, 52) was a WWI drama, also starring Wilde. BENGAL BRIGADE (Uni, 53) was a Technicolor, Rock Hudson adventure movie with Arlene Dahl. SWORD OF VENUS (RKO, 53) was a low budget adventure starring Robert Clarke (PV

#17/18) as the son of Monte Cristo. Of all his early '50s Hollywood roles, none is probably as well remembered today as INVASION, USA (Col, 53). The Albert Zugsmith produced anti-Communist fantasy (PV #17) stars Gerald Mohr and Peggie Castle, but it's O'Herlihy who hypnotizes the others in a Manhattan bar to shock them into being prepared for a nuke attack.

In 1954, something very unlikely happened. The little character actor was nominated for a best actor Oscar! "I got the sort of reviews which couldn't help but put it into an actor's mind that maybe I stand a chance of a nomination. I was completely unknown. United Artists had gone into shock when the reviews came out. The picture cost \$180,000, so United Artists were treating it as a schlock B picture. They had a

worldwide budget for advertising and publicity of \$50,000. The big splurge was they brought me to New York. While I was there, Life magazine came out with a full page picture and a rave, and Time did the same. They went into shock in the publicity department. They couldn't understand it. They were taken very much by surprise. They didn't know who Bunuel was - some Mexican. This was one of his first realist pictures, up to then he'd been very esoteric, very experimental. UN CHIEN ANDALOU (28) was what



CABINET OF CALIGARI

he was still known for at that stage. That's what I knew him from. I called after the picture came out. United Artists had a turkey that cost them \$6 million, which was an enormous amount of money then. Suddenly United Artists paired Bunuel's picture with it, with the other one on top of the bill. The other one would get 60% of the take and the Bunuel picture got \$25 a showing. So it didn't make money. But the other one got a reasonably good attendance because they came to see ROBINSON CRUSOE. I called United Artists and said you always play pictures on Hollywood Boulevard before December to qualify for the Oscar. They said, 'Nobody's ever heard of you, the picture's played out, and it's not worth the investment.'

"So I called the Hawaii Cinema (now a Salvation Army). I went and saw the manager and outside it said, possible Academy Award Nomination for Van Johnson in THE LAST TIME I SAW PARIS. I had \$1,200.50 in the bank. I gave him a check for a thousand dollars and said, 'If you will play ROBINSON CRUSOE, that's yours, on the condition that you spend half of that money on ads.' That was the last year that the Screen Actors Guild made the nominations. After that, it was The Academy. So he agreed. It played, Wednesday, Thursday, Friday. Friday he called me. 'I have to back out. I'll give you your money back. Metro has threatened me. They're

furious. Metro didn't like that.' So, I said to him, 'If you play it through the weekend, nobody will know it.' Of course it wasn't true. I had five days and the important Friday and Saturday. So he took a chance on it. He called me on Monday and said 'They're screaming at me on the phone. I can't play it anymore. I didn't make any money. The whole weekend the theater was packed with the Screen Actors Guild.' They went and that's how I got my nomination."

Meanwhile, two roles were in Tony Curtis movies. **THE BLACK SHIELD OF FALWORTH** (Uni, 54) was a Technicolor, Cinemascope feature directed by Rudolph Mate. Curtis starred with his wife Janet Leigh, and O'Herlihy was Prince Hal. **THE PURPLE MASK** (Uni, 55), also Technicolor and Cinemascope, had Curtis as a Scarlet Pimpernel type. Colleen Miller co-starred with O'Herlihy 3rd billed, Gene Barry, Angela Lansbury, and Robert Cornthwaite as Napoleon. **THE VIRGIN QUEEN** (20th, 55) was a Deluxecolor and Cinemascope Bette Davis movie with Richard Todd and Joan Collins. Rudolph Mate directed. "Anything with Rudy Mate was pleasant. I really didn't have too much to do with Bette Davis. Joan Collins was a sweet girl. I later played opposite her in television, on **CHARLIE'S ANGELS**." The Oscars, hosted by Bob Hope, were presented March 30, '55 and televised on NBC. "I didn't expect to get the Oscar. Brando won for **ON THE WATERFRONT**. Brando certainly deserves any Oscar. He was my favorite American actor.

He was so interesting at all times, until he started to hate acting so much that it affected his performance. I got the voting results later. I was second, and the next one down was (James) Mason, way down. And then Bogart and Crosby. I was number two, that was partly a vote for the underdog by the Guild members. I realize that. I wrote a script a year later. I adapted a book by Ellison Trevor, he wrote under the name Caesar Smith. I set it in Brae, outside of Dublin and I sent it to Bunuel. And he wrote back and said he'd be happy to do it, he liked the script very much and that he wanted \$25,000 for it. Bunuel wouldn't take any more than \$25,000, nor would he take any less. Money was not of importance. He did two pictures a year. You'd offer him \$150,000 and he'd say, 'no, I want \$25,000.' He wanted to have enough to live in comfort. He wouldn't take more. I got the letter in which he asked for \$25,000 and I went to Warner Brothers. I had been nominated, but I hadn't worked since. I was offered work, but I wouldn't take it. I got uppity. I was offered **THE INCREDIBLE SHRINKING MAN** by Al Zugsmith. I thought - I had just gotten an Oscar nomination for working with Bunuel - I won't do this. They came after me. I went on a holiday in Ireland.

An uncle of mine who is a farmer in Cork, said, (heavy Irish accent) 'Danny, I have the most peculiar phone call this morning from Hollywood, in California, a man named Zoogsmith and he wants to know if you'll do this picture that he wants you to do and you'll get a three picture deal at Universal. What does that mean?' I didn't answer it. I was silly. I ground to a standstill after I got the nomination. I didn't work for two years. I didn't do anything. I sort of came back in smaller roles but I never carried anything again until **FAIL-SAFE**.

"Orson came back to New York and he did **King Lear** (in 56) and he was obviously irritated. It was the hayday of the method. He sent me a telegram. It said - 'Am fed up to eye teeth with method actors. Come East - Do Lear.' By now, I had three children and I couldn't possibly afford to work for Orson. I didn't see him for 22 years after that." Instead of doing **King Lear** on stage or **THE INCREDIBLE SHRINKING MAN** (57), O'Herlihy

starred in the little known British film **CITY AFTER MIDNIGHT** (aka **THAT WOMAN OPPOSITE**) as a private eye who goes to France on a case. Phyllis Kirk co-starred and Petula Clark was in the cast. He was then second billed in **HOME BEFORE DARK** (Warner, 58). Star Jean Simmons is committed after a nervous breakdown. He plays her husband, busy having an affair with her sister (Rhonda Fleming). **IMITATION OF LIFE** (Uni, 59) was Douglas Sirk's remake of a popular 1934 feature about an actress (Lana Turner) and her daughter (Sandra



FAIL SAFE

Dee) and a maid (Juanita Moore), whose daughter (Susan Kohner) passes for white. Kohner and Moore were both Oscar nominated. John Gavin, Troy Donahue, and even Mahalia Jackson were also in the Eastmancolor, Cinemascope hit. "Turner was very much the star. It was difficult to play a love scene with her because it was terribly terribly technical. It worked on screen. I found the director extremely difficult, he's a great picture maker I think, a German, but he didn't know how to handle actors. He would suddenly scream at you. It's a very good picture, but I didn't enjoy it. It was not my type of picture. It was the only picture that I ever was in that made a lot of money, but I was too far down the cast for it to do me any good. I was her lover in it."

THE YOUNG LAND (Col., 59) was set in 1848 Texas and starred Pat (son of John) Wayne and Yvonne Craig. O'Herlihy is the judge when Dennis Hopper is put on trial for killing a Mexican. **ONE FOOT IN HELL** (20th, 60) was a Cinemascope Deluxecolor revenge western starring Alan Ladd and Don Murray. In **THE NIGHT FIGHTERS** (aka **A TERRIBLE BEAUTY**), shot in Dublin, O'Herlihy was a club footed IRA leader. Robert

Mitchum starred with Anne Heywood and Cyril Cusack (from *ODD MAN OUT*). United Artists released it in 1960. *KING OF THE ROARING TWENTIES* (Allied Artists, 61) was a bio film with David Janssen as gangster Arnold Rothstein. Mickey Rooney and Diana Dors (PV #32) were also in it. O'Herlihy played a corrupt police official. Around this time his younger brother, Michael O'Herlihy (born in Dublin in 1928), started directing TV shows. He later directed *THE FIGHTING PRINCE OF DONEGAL* (66) for Disney, more Disney features, many American TV movies, and episodes of *STAR TREK*, *MISSION: IMPOSSIBLE*, and most of all, *HAWAII 5-0*, where the Irish brothers worked together. "My brother has a great deal of talent. He acted when he started back in Ireland and he became a very well known scenic designer. And then he got a lot of attention for his set for *Hamlet* and he came over here in a 28 foot sailboat without an engine or a radio and he took three and a half months to come to America. Then he sold the boat and came out here to California. He was offered design work at MGM. 77 *SUNSET STRIP* was his first break and he's been busy ever since."

CABINET OF CALIGARI (20th, 62), originally written by Robert Bloch (who was kept off the set), was a remake in name only. Glynis Johns stars and O'Herlihy plays Paul and Caligari. "I hadn't worked for a year, so I was glad to do it. I walked out on it after the first day of shooting though. I have some reputation for being difficult at times. I believe (producer/director) Roger Kay rewrote it, because I didn't believe Bloch would have written these long interminable speeches. He became irate at me and screamed at me. I said, 'Get somebody else' and I left. It was a lot of fun to do as an actor, playing two distinct roles, but it was vastly overrated. Her car breaks down. She goes to this house for help. In actual fact, she's being brought there because she'd had a breakdown. It's her interpretation that the audience sees. In the very end, she's pronounced cured and she turns and sees her face and it's the face of an 80 year old woman. It was an interesting theme. It's quite different from the original *CALIGARI*." Next came a role on a TV series, *THE TRAVELS OF JAIME MCPHEETERS* (ABC 63/4) which starred young Kurt Russell.

FAIL-SAFE (Col., 64) was a much better and more serious look at some of the same ideas explored in *INVASION, USA*. Sidney Lumet directed and Henry Fonda starred as the President who nukes NYC (!). O'Herlihy was second billed as General Black. "Lumet had seen me in something and sent for me to play the lead in *FAIL-SAFE*, the commander of the U.S. Air Force.

And he keeps having this strange dream about bulls and death, and he goes in and kisses his kids goodbye and goes to the Pentagon. The bombers take off under false instructions to bomb Moscow and the President starts to talk to the Russians. Krushchev says 'I can't stop my people from retaliating if one of your planes gets through.' And the President says, 'If we wipe out New York ourselves first, will that stop it?' So I go off and drop the bomb. We rehearsed it like a stage play, as Lumet always does, for a couple of weeks. Then Max Youngstein, who is producing, comes in and says, 'Ladies and gentlemen, I have to pay you off. The picture is not being made.' Columbia, who were making *STRANGELOVE*, had bought a book called *Red Alert*, an English book. The author of *Red Alert* had sued the author of *Fail-Safe* for plagiarism in London, two years before. And his suit was thrown out. He didn't have any case at all. Now Columbia go and buy *Red Alert* and

they say to Youngstein, 'We'll pay you a million not to make the picture.' He said 'It was thrown out of court.' They said, 'London's not America, we'll get an injunction against you until it's resolved and it will take you two years. So Youngstein gives in, apparently. The following day he says, 'The picture is being made. Columbia is financing it. To keep it out of the way of *STRANGELOVE*. I have a guarantee from them that it will play in the principal 12 cities of the United States.' It did play in them,

but it never went into general release. It was held back. But *FAIL-SAFE* has been seen on television for 25 years." Columbia released *DR. STRANGELOVE* in January and *FAIL-SAFE* in October of '64.

THE LONG HOT SUMMER (ABC, 66) was another short lived series and *HOW TO STEAL THE WORLD* (MGM, 68) was the last of the *MAN FROM U.N.C.L.E.* movies (made from edited episodes) which played in Europe. *WATERLOO* (Par., 69) was a huge Italy/USSR Dino De Laurentiis all star production, directed Sergei Bondarchuk (*WAR AND PEACE*) that cost over 42.5 million dollars. Originally nearly four hours, it was cut to 132 mins. for America and was a financial flop. Rod Steiger starred with Christopher Plummer, Orson Welles, Jack Hawkins and many others. "Before that Ratoff interview (in 1949), I had finished *MACBETH*. I'm in the Brown Derby. Orson passes. We went through the war in England and Ireland eating black bread and butter. Now I'm having a strawberry shortcake. Orson stops, picks up the bowl, walks out to Vine Street and tosses the bowl in the street. He says, 'You'll never make it if you eat that stuff. You've got to stay slim.' I promised him I wouldn't eat it again on one condition, 'If you don't eat them again. I saw you eat five of them



HALLOWEEN III

at one sitting!" He said, 'Swear.' So I said 'I swear.' Now, 22 years pass. He's playing Louie The 18th. I go down to the trailer and lean in the doorway. Orson is sitting on a three corner stool and putting on the (prop) nose and I lean up against the wall. He turns around and he recognizes me of course, but he doesn't say anything. He tests everyone all the time. I didn't say anything. We look at one another. He went back to his makeup, then looked at me again. I gave in and I looked at him and I said, 'I thought you promised to give up strawberry shortcake.' He said (doing Welles voice) 'You dirty son of a bitch! I just lost 80 pounds!' He was a revelation. He was a Medievalist in all his habits. He loved to eat and to drink. That's all it was. I think he was as bright and intelligent and as imaginative as he ever was."

THE BIG CUBE (PV #24) was a bizarre U.S./Mexican production with O'Herlihy as Lana Turner's new husband. Co-star George Chakiris makes LSD to drive her crazy. Warners released it in 1970. 100 RIFLES (20th, 70) was an R rated western with Jim Brown, Raquel Welch, and Burt Reynolds. THE CAREY TREATMENT (MGM, 72) was directed by Blake Edwards, based on a Michael Crichton novel and starred James Coburn (PV # 9). THE PEOPLE (ABC, 72) was an American Zoetrope pilot feature. Kim Darby discovers that local kids (and William Shatner and Diane Varsi) are aliens. QBVII (ABC, 73) was an over 6 hour mini-series which received 13 Emmys. THE TAMARIND SEED (Avco Embassy, 74) was another Blake Edwards movie. It starred his wife Julie Andrews, Anthony Quayle, and Omar Sharif. THE LONGEST DRIVE (76) was a feature made up of episodes of THE QUEST series. O'Herlihy played FDR in MACARTHUR (Universal, 77), a 144 min. epic starring Gregory Peck. He was an exorcist in GOOD AGAINST EVIL (aka THE EVIL ONE) (ABC, 77), a pilot feature directed by Paul Wendkos and written by Jimmy Sangster. Dack Rambo starred with an evil Richard Lynch DEATH RAY 2000 (NBC, 78) was the first pilot feature for the A MAN CALLED SLOANE series starring Robert Logan. It wasn't aired until '81. On the (78/9) series, O'Herlihy played the boss of spies Robert Conrad and Ji-Tu Cumbuka.

ARTEMIS (81) was a very Gothic and weird two part BBC production in which he played a master composer who was capable of bringing about the apocalypse by playing a certain demonic piece of music on the organ. He wore his hair very long and acted in a most satanic manner throughout the production. "It's never played here. It was wild. It was made by Alistair

Reid. This was about the ancient Greek legend and the human who was picked by the evil Greek gods to dis-tribute death. It's today, but the same gods are up there. They pick this world famous composer and organist, an old Dutchman. The good god comes down to earth and that's Sting. He's very good. It got the most extraordinary reviews. I think I have it on 3/4" tape. I had it transferred. O'Herlihy accepted another villain role in HALLOWEEN III: SEASON OF THE WITCH (Universal, 82) after reading the excellent original Nigel Neale script (similar to CURSE OF THE DEMON), in which he was to play a magician. Some genius decided to make it part of a planned series, the script was totally redone and more gore was added. The only part that was left from Neale's script was the Stonehenge chips.

"I saw Orson again a couple of years ago. The AFI had a series of his films and he asked for me to come along. I was on the panel and Norman Lloyd. Orson never used me again, but we were great friends until the end. When he did CHIMES AT MIDNIGHT, he heard



ROBOCOP ("You're fired!")

I was in Ireland and asked why I didn't show up. I can't remember why I didn't but he seemed to be offended that time. We never saw one another after MACBETH, apart from that telegram from him and running into each other 22 years later in Italy. We didn't keep up any sort of relationship. When I saw him three years ago, he said 'How are you?' I said 'I'm fine. And If you're looking for an actor, call me!' and he said 'If YOU'RE looking for an actor, call ME!' and that's the last time I saw him. I always had tremendous respect for him. He is an amateur. He's not a professional. And that's what I like. I am at heart too. I had

more fun working for him than anyone. And I think that's why. A lot of laughs and a lot of fun." Welles died in 1985, still hoping to finish several projects.

Since this interview was conducted, Dan O'Herlihy (now past 80) continues to work in films and on TV. DARK MANSIONS (ABC, 86) was an Aaron Spelling pilot feature starring Joan Fontaine. O'Herlihy is her husband (who is killed by lightning). Many saw O'Herlihy as "The Old Man" in Paul Verhoeven's ROBOCOP (Orion, 87) and its first sequel and Ron Howard's fantasy movie WILLOW (88) featured O'Herlihy's son Gavin O'Herlihy. Back home in Ireland, Dan O'Herlihy had a role in John Huston's last feature, THE DEAD (Vestron, 87). He then had a recurring role on David Lynch's TWIN PEAKS (90/1), as Andrew Packard, and played Joseph Kennedy in THE RAT PACK cable movie.

- 46 **ODD MAN OUT** (Par.)
HUNGRY HILL
LARCENY
- 48 KIDNAPPED
MACBETH (Rep.)
on YOUR SHOW TIME
- 49 **ACTORS AND SIN** (Sony)
- 50 THE IROQUOIS TRAIL
- 51 THE DESERT FOX
SOLDIERS THREE
THE BLUE VEIL
- 52 THE ADVENTURES OF ROBINSON CRUSOE
(Mexico)
AT SWORD'S POINT (Turner)
THE HIGHWAYMAN
OPERATION SECRET
on CAVALCADE OF AMERICA
- 53 **INVASION, USA** (Sinister)
SWORD OF VENUS (Video Yesteryear)
BENGAL BRIGADE
on G. E. THEATRE (twice),
CAVALCADE OF AMERICA
- 54 THE BLACK SHIELD OF FALWORTH
on U.S. STEEL HOUR, G.E. THEATRE
- 55 THE PURPLE MASK
THE VIRGIN QUEEN
(Fox)
on CAVALCADE OF AMERICA,
LUX VIDEO THEATRE,
STAGE 7, SCHLITZ PLAYHOUSE
(twice), CLIMAX,
U.S. STEEL HOUR, SCREEN
DIRECTORS PLAYHOUSE,
FIRESIDE THEATRE
- 56 on SCREEN DIRECTORS
PLAYHOUSE
- 57 CITY AFTER MIDNIGHT
(UK)
on PLAYHOUSE 90, KRAFT
THEATRE (twice), ON TRIAL, ZANE GREY
THEATRE, ROAD WEST
- 58 HOME BEFORE DARK
- 59 **IMITATION OF LIFE** (MCA)
THE YOUNG LAND
on G. E. THEATRE
- 60 ONE FOOT IN HELL
THE NIGHT FIGHTERS
on THE UNTOUCHABLES, PLAYHOUSE 90,
THE JUNE ALYSON SHOW, BEST OF THE
POST, RAWHIDE
- 61 KING OF THE ROARING TWENTIES
on DR. KILDARE, U.S. STEEL HOUR, AMERICANS,
ADVENTURES IN PARADISE, TARGET:
CORRUPTERS
- 62 **CABINET OF CALIGARI**
on ROUTE 66, CHECKMATE, BONANZA, SAM
BENEDICT, EMPIRE, DR. KILDARE, ADVENTURES
IN PARADISE
- 63 THE TRAVELS OF JAIMIE MCPHEETERS (ABC
series to 64)



Del Valle and O'Hertlihy

- 64 on ALFRED HITCHCOCK THEATRE, COMBAT,
DR. KILDARE, BEN CASEY
FAIL-SAFE (Col.)
on PROFILES IN COURAGE, BOB HOPE
CHRYSLER THEATRE
- 65 on THE MAN FROM U.N.C.L.E., DR. KILDARE
- 66 THE LONG HOT SUMMER (ABC series)
on THE ROAD WEST
- 67 on THE MAN FROM U.N.C.L.E., MISSION:
IMPOSSIBLE, HIGH CHAPARRAL, HONDO,
THE BIG VALLEY
- 68 HOW TO STEAL THE WORLD
on THE MAN FROM U.N.C.L.E., HAWAII 5-0
- 69 **WATERLOO** (Par.)
THE BIG CUBE (US/Mex)
100 RIFLES (Fox)
- 72 **THE CAREY TREATMENT** (Prism)
THE PEOPLE
QBVII (ABC)
- 73 THE TAMARIND SEED (UK)
- 74 THE LONGEST DRIVE (from THE QUEST
series)
- 75 BANJO HACKETT: ROAMIN' FREE (tv)
on THE BIONIC WOMAN, CHARLIE'S ANGELS
- 77 **MACARTHUR**
GOOD AGAINST EVIL (ABC)
on THE BIONIC WOMAN,
THE NANCY DREW MYSTERIES
- 78 DEATH RAY 2000 (NBC)
A MAN CALLED SLOANE (NBC
series to 79)
on BATTLESTAR GALACTICA
- 79 on HUNTERS MOON (pilot)
- 80 MARK TWAIN: BENEATH THE
LAUGHTER (tv) narrator
- 81 ARTEMIS (UK TV)
- 82 **HALLOWEEN III: SEASON OF
THE WITCH** (MCA)
NANCY ASTOR (BBC series)
on REMINGTON STEELE
- 84 **THE LAST STARFIGHTER** (MCA)
THE WHOOPEE BOYS (Par.)
WHIZ KIDS (CBS series)
on MURDER SHE WROTE (twice)
- 85 THE SECRET SERVANT (UK series)
- 86 DARK MANSIONS (ABC)
on L.A. LAW
- 87 **ROBOCOP** (Orion)
THE DEAD (Vestron)
A WALTZ THROUGH THE HILLS (tv)
on RAY BRADBURY THEATRE
- 88 on THE EQUALIZER
- 89 **ROBOCOP II** (Orion)
- 90 **TWIN PEAKS** (to 91)
(PIRATES OF) DARK WATER (UK TV)
LOVE, CHEAT AND STEAL (tv)
on VR.5
- 91 A WALTZ THROUGH THE HILLS (tv)
- 92 **THE RAT PACK** (HBO)

JESSE VINT

Interview by "Prof." Fred Hopkins

Jesse Vint is a genial, easy-going Oklahoman with a comfortable story-telling style and a hearty handshake. He has also starred in, written, directed and produced some of the most Psychotronic and cult movies of the last thirty years. During his time in Hollywood, Vint has worked closely with Dustin Hoffman, Bruce Dern, Max Baer, David Carradine, Timothy Dalton, Roger Corman, Arthur Penn, Marjoe Gortner, Lynda Carter, Laurence Harvey and countless more. As a Hollywood insider who's been there and back, Jesse has some interesting stories and some surprising opinions about independent movie-making. Jesse Vint was born in Tulsa, Oklahoma in 1940. His brother, actor Alan Vint, was born in Wichita, Kansas four years later. Jesse's father was a successful businessman who would later become president of the 2nd largest corporation in Tulsa, while his uncle was a state senator. Much like XTC's song, "Making Plans For Nigel," Vint seemed, from the start, to have a future in the Oklahoma business world.

"The trouble was that I was easily bored. Both Alan and I were sort of problem kids, because we did crazy things, just to keep our adrenaline going. I attended Oklahoma University and tried to settle down, but I was bored by the subject of Finance. I realized that I would never do this, so I headed to New York. Then I was drafted and served in the Army for two years, until 1965. I studied acting from 1966 through 1968, when I auditioned for and was accepted by The Actors' Studio." Jesse's first film role was in the television movie, APPALACHIAN AUTUMN in 1969. He quickly followed this with Arthur Penn's western classic, LITTLE BIG MAN starring Dustin Hoffman. The screenplay was by Calder Willingham (who co-wrote PATHS OF GLORY, and THE GRADUATE). "I'm a cavalry trooper and you can see me in every scene involving George Custer. Arthur Penn had already directed BONNIE AND CLYDE and he had three hit stage plays all out at the same time. Everyone was glad to be working with him. Dustin Hoffman was very much a family man, so I didn't see much of him. I hung out with the stunt men like Hal Needham (future director of SMOKEY AND THE BANDIT) and Alan Gibbs. They always had a motorcycle around

to ride. My favorite actor in the movie was Chief Dan George. He had a sincerity and pureness of heart, a raw emotional quality, that was amazing."

His next film Douglas Trumbull's cult sci-fi classic SILENT RUNNING (71), which was co-written by Michael Cimino, stars Bruce Dern and features a theme song by Joan Baez. Vint plays Keenan, a character who dies in space. "Bruce Dern is one of the most dedicated actors in the business. He prepared for the part by running in Death Valley. He ran, slept and stayed by himself. He's an excellent actor but he has an abrasive side, which is counter-productive when he plays the lead in a film. He's not the strong silent type, so audiences have a hard time sympathizing with him on screen." After two big budget high profile major studio releases, Vint acted in two small and controversial features. Both were directed by actors and both were about cannibalism!

The extremely Psychotronic THE PIGS (72) was made

by Marc Lawrence (PV #29) in Arizona. The veteran character actor who has played gangsters in movies since the 30's was producer, director, writer (with his wife) and co-star. Over the years the picture had more titles than it had theatrical showings (see filmography). Aquarius re-released it as DADDY'S DEADLY DARLING as late as '84! Vint played the sheriff. "Marc Lawrence told me that I'd be right for this film. His daughter (Toni Lawrence) was at The Actors' Studio, and everyone there helped everyone else out. I read for the script and got a part. We were told it was going to be a little movie that the daughter was going to use as 'film



Jesse, recently, with Lithuanian actress, Kristina Vilna.

on herself.' In the pre-video days, actors often submitted 'film' on themselves when auditioning for a movie role. It took 80 days to film and I was involved for ten of them. I had a good time, but I never thought it could or would be sold. I got nothing for it. It's now on TV occasionally."

The equally strange WELCOME TO ARROW BEACH (74) was directed by the accomplished British actor, Laurence Harvey (born Laruschka Mischa Skikne). Harvey had won international fame and acclaim by playing an underclass London hustler with questionable ethics in the "kitchen-sink drama" ROOM AT THE TOP (59). He had directed THE CEREMONY (63) and A DANDY IN ASPIC (69) and was etching out an impressive new career before his untimely death, which occurred right after ARROW BEACH was finished in '73. Harvey stars as Jason, a Korean war vet cannibal and the cast includes Joanna Pettet as Jason's sister/lover, young Meg Foster as a hippy, Stuart Whitman, and John Ireland. It was made for Brut Films, then was (barely) released by Warners. "I thought I had the lead in the picture, but Laurence Harvey told the producers that I was too much like Robert Mitchum and he wanted

someone who was more like Jack Lemmon. I played the hot rod driver. During my scenes we had a camera strapped to the hood and I was told to drive as fast as I wanted. The accelerator actually stuck to the floor while I was doing my dialogue! I kept reaching to the visor and flipping the ignition switch on and off while reciting my lines. I really enjoyed working with Meg Foster." Vint had small roles in two very big movies (EARTHQUAKE and CHINATOWN) the same year.

In 1974 a picture called **MACON COUNTY LINE** inalterably changed the face of B-movies. Max Baer Jr., who wanted to change his image as Jethro on **THE BEVERLY HILLBILIES**, wrote the story (based on a true incident), co-wrote the script with director Richard Compton, acted and produced. It was a brutal, blistering and unforgiving film. It was also the most innovative and existential low-budget movie since Edgar Ulmer's **DETOUR**. It stars Jesse Vint, his brother Alan Vint, Cheryl Walters, Joan Blackman (veteran of several Presley movies), Baer and Leif Garrett as his son. It recounts the plight of two brothers (Jesse and Alan) traveling through rural Georgia in 1954, and having one last fling before starting their army service. After engaging in various sexual peccadilloes, the boys finally stumble upon Waters, an attractive waif (inexplicably dressed like Minnie Pearl), and they offer her a ride—even though none of them knows where they're going. Their car breaks down in a pathetic southern backwater town and they seem stuck interminably in a garage run by a comatose, incoherent, discombobulated mechanic (Geoffrey Lewis). By this point the film is already almost half over, but the darkness is closing in fast. Vint, Waters, and Vint only get about ten minutes out of town before their car tanks out once again. They camp by the side of the road, and then all hell breaks loose when town sheriff Baer (who had already hassled the three earlier at the gas station) finds his wife killed and then makes the deadly assumption-based purely on circumstantial evidence—that the three drifters were the perpetrators. Baer plays the sheriff as a 70's-style Aryan nation meth-freak, and his portrayal is absolutely compelling. **MACON** has an incredibly powerful ending. Nostradamus couldn't have predicted it. If you haven't seen **MACON COUNTY LINE** (now re-issued on video and DVD by Anchor Bay) or you don't remember the ending, see it again right now!

Almost immediately upon its release, **MACON** was a phenomenal critical and commercial success for AIP. "We

even made the front page of *The Wall Street Journal*!" With its raw sexuality, aggressive violence, dark settings, and schizophrenic pacing (from lazy drawn-out gas station scenes to lightning fast scenes of mayhem and carnage) it set the standard for the entire trend of "Southern Psycho" movies which were to fill out the second half of the 70's including **MACON COUNTY JAIL**, **A SMALL TOWN IN TEXAS** and **GATOR BAIT**. Compton's sequel **RETURN TO MACON COUNTY** (75) starred the (now) better known



HELLS ANGELS 69



Don Johnson and Nick Nolte. **MACON** was also the first drive-in film to heavily feature black r'n'b tunes, as opposed to white Top 40 hits, and every scene is tinged with an omnipresent darkness and despair. "I didn't think **MACON COUNTY LINE** would be that big. I was very critical of it. I told director Richard Compton not to leave the script as it was. I mean, 45 minutes of the hour-and-a-half movie takes place in a gas station! I said 'Do you really think this film is going to be a winner?' I watched the crew film a police car being torn in half in one scene and I said to Alan, 'We're dead, this film is terrible.' I told the director how unrealistic the scene was and he said 'I don't care about reality!' I just picked up my paycheck and went home. But I learned an important lesson—films don't have to be about reality."

Litigation quickly followed. "Max Baer was hired to direct a film called **Redneck Nation**. He couldn't get any work at all after **THE BEVERLY HILLBILIES** was cancelled, so he was happy to do it. He flew down to Macon to do the film, but the financing fell through and the movie never happened. Baer realized though, that the script was outstanding. He got together with director Richard Compton and they re-wrote the screenplay and several scenes, and that's what

became **MACON COUNTY LINE**. When it became a hit, the **Redneck Nation** people sued. Max offered to settle for \$80,000.00, but the plaintiffs wouldn't take it. They went to trial and the judge ruled in Baer's favor. The judge held that there was no question that Max had read the script, but the issue was what Baer did with the script that made it a popular film."

Vint's next film was the William Castle produced shocker, **BUG** (75), which featured gigantic, bellicose potato bugs whose sole gig is to burn and incinerate cars and people. It was directed by Jeannot Szwarc, starred Bradford Dillman and featured Joanna Miles and Patty McCormack. "William Castle was an interesting guy to listen to, and very loquacious. But I thought the film was gross." Jesse then co-

- 69 APPALACHIAN AUTUMN (tv)
on MARCUS WELBY
- 70 LITTLE BIG MAN (Fox)
on THE BOLD ONES, LANCER
- 71 SILENT RUNNING (MCA)
on THE F.B.I., CANNON, BONANZA, NICHOLS,
OWEN MARSHALL
- 72 PIGS (Home Cinema) (DADDY'S DEADLY DAR-
LING, HORROR FARM, THE KILLER, LYNN
HART, THE STRANGE LOVE EXORCIST)
on CANNON, EMERGENCY, THE ROOKIES
- 73 on MISSION: IMPOSSIBLE, THE F.B.I.
- 74 WELCOME TO ARROW BEACH (VSOM) (TEN-
DER FLESH)
MACON COUNTY LINE (Anchor Bay)
EARTHQUAKE (MCA)
CHINATOWN (Par)
THE DEATH SQUAD (ABC)
REFLECTIONS OF MURDER (ABC)
THE GODCHILD (ABC)
THE DISAPPEARANCE OF FLIGHT 412 (NBC)
on CHOPPER ONE
- 75 BUG (Par.)
on S.W.A.T.
- 76 BOBBIE JO AND THE OUTLAW (Vestron)
- 77 BLACK OAK CONSPIRACY on CHIPS
- 78 DEATHSPORT (Warner)
FAST CHARLIE, THE MOONBEAM RIDER
CENTENNIAL (NBC mini, to 79)
- 79 HOMETOWN U.S.A. - S,Act
MOST DANGEROUS PASSAGE (tv)
on THE INCREDIBLE HULK, HART TO HART
- 80 BELLE STARR (CBS)
- 81 on BRET MAVERICK, WALKING TALL
- 82 FORBIDDEN WORLD (Nelson) (MUTANT)
on T.J. HOOKER
- 83 DEMPSEY (CBS)
on THE A-TEAM, YELLOW ROSE, GENERAL
HOSPITAL
- 84 ON THE LINE (Nelson) (US/SP)
on COVER UP
- 86 on MATLOCK, ONE LIFE TO LIVE
- 88 ANOTHER CHANCE (Republic) D/S/act
MERCHANTS OF WAR
- 90 I COME IN PEACE (Media)
- 92 on THE YOUNG RIDERS
- 93 THE TEMP (Par)
- 94 DEEP RED (MCA)
XXXs & OOs (tv)
- 96 DEEP COVER
- 97 on BEYOND BELIEF
- 00 DREAMERS
MONKEY LOVE

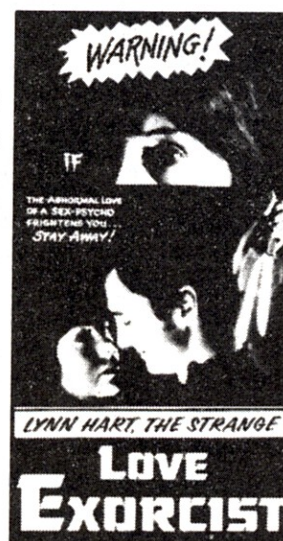
starred as Slick Callahan with Marjoe Gortner and Lynda "Wonder Woman" Carter in BOBBIE JO AND THE OUTLAW (76) directed by Mark Lester (CLASS OF 1984) and featuring a theme song by country "outlaw," Bobby Bare. BOBBIE JO, from AIP, is an entertaining, fast-paced BADLANDS style drama about a young gang out on a killing spree, marked by perhaps more violence than most other drive-in movies of this period. Vint enjoyed the picture and formed a friendship with Gortner (perhaps one of the strangest and most undeservedly forgotten of all 70's exploitation actors). "In BOBBIE JO, I played a crazy cowboy. My character lived a life, lived a dream. I enjoy playing guys who know their days are numbered. I like people who live life the way they want to, who make that decision. The movie was filmed in Albuquerque, New Mexico. Marjoe Gortner and I became good friends and have remained so for years. He seemed to be uncomfortable with acting since his background was as a child preacher. As a director, Mark Lester was easy to work with."

By 1975, Jesse and Hugh Smith had written a script called "Jingo," about an average guy who, to save the senior citizens of his town, declares a personal war against greedy real estate developers and a corrupt sheriff-with devastating results. The film became BLACK OAK CONSPIRACY released by Roger Corman's New World and it goes much

further than the earlier WALKING TALL and is much darker and heavier as well. Vint also produced (with Tom Clark)

and starred as Jingo Johnson. Bob Kelljan (COUNT YORGA) directed. "BLACK OAK CONSPIRACY (77) is about a stunt man who returns to his hometown and finds that elderly people are being taken away and given drugs and their land is being confiscated by a mining company which needs everyone's land. I play the stunt man and I stand up to them. I took the script to Corman, but I didn't have enough clout to sell it because I wasn't big enough. They kicked it around for a while, but I wasn't that big of a star, so nothing happened. Six months later, I got financing out of Oklahoma. In the meantime a guy tells me: 'I've got enough money to finance your film.' I brought a copy of the script to him in Century City and then he disappeared. He said Jonathan Demme would read it. The next thing I know, Jonathan

Demme is directing a film called FIGHTING MAD (76) starring Peter Fonda. FIGHTING MAD is identical to Jingo (BLACK OAK). They made the character part Indian, but they even used a scene I cut out of my script. They also used the same bulldozer scene (the bad guys bulldozing over an Indian cemetery) that I had written for my film. Demme directed FIGHTING MAD for 20th Century Fox. He made it for about four hundred thousand dollars and sold it." It's important to note that Demme received writing cred-



it for **FIGHTING MAD** and that Roger Corman produced both films.

BLACK OAK CONSPIRACY also spotlighted Albert Salmi, Karen Carlson, Seymour Cassel, Douglas Fowley, and Psychotronic actor, Robert F. Lyons, who had starred in **THE TODD KILLINGS** (71). "Robert F. Lyons is a great guy. He had a hard time shaking that punk quality that he developed in his early roles. He looked like a reasonable person, but he had that arrogant punk quality on film which he never overcame. He played hotheads with explosive personalities." **BLACK OAK** did well theatrically and was broadcast frequently in the early '80s heyday of cable TV. "There were no personality conflicts during the shooting. We sailed through and finished on schedule. Although I thought the ending, where I go out without a gun, was stupid, and the film did have some flaws, I remained friends with everyone long after the film was over. I just recently spoke with the producer (who is on the Oklahoma Film Commission). We're celebrating **BLACK OAK**'s 25th Anniversary."

Jesse Vint co-starred with David Carradine (PV #4/5), the late Claudia Jennings and Richard Lynch in **DEATH-SPORT** (78). For more on this troubled New World Roger Corman production see PV #7 and #9 with long letters from Carradine and director Nick Niciphor. "Claudia and I had an affair during that film. She treated me like a king. She worked hard on the movie, but she didn't work hard at acting. We had the greatest time together. We'd laugh a lot and Claudia and I would make elaborate plans to see a movie. Then we'd end up never leaving the apartment. I was shocked when she died in October, 1979." The former Playboy centerfold died in a car crash. Jesse then co-starred again with David Carradine in **FAST CHARLIE, THE MOONBEAM RIDER** (78) which featured L.Q. Jones and R. G. Armstrong. "The movie was about a motorcycle racer in the 1920's. Carradine plays a challenger. I'd heard that he was a hot-head and volatile, like a karate kick. I don't want to get into fights, so I stayed away from him. Once I got to know him, I came to regret that decision. David is very creative and a lot of fun to work with." Vint later worked in a third Carradine movie, **ON THE LINE** (84).

Vint and brother Alan were in the epic 26 hour (!) TV mini-series **CENTENNIAL** (78/9). "I worked on the set for six months. I was at a gas station and this guy pulls up next to me. He says: 'You're Jesse Vint. My name's John Wilder. Buy Centennial. You read the book and you'll be able to find the character I've got in mind for you.' I read it, and I knew the part I was supposed to play-it was Amos Calendar." But perhaps more interesting is Jesse's encounter with a future James Bond on the **CENTENNIAL** set.

"Nowadays somebody gets their high heel caught in a sewer grate and they sue the city. People don't take care of their own problems. In 1979, I had a relationship with Karen Carlson." Note: Carlson had been in **THE STUDENT NURSES** and **BLACK OAK CONSPIRACY**. "She was on the other **CENTENNIAL** set across the country and she told me that she was being hounded by this guy in the cowboy unit, Timothy Dalton. I was used to the fact that everyone would be hitting on Karen, but this guy left her a weird note, that said a lot of awful things and really upset her. I knew Dalton was going to have to come to our set, so I asked when he'd be arriving. Dalton came to the set in July, and I showed up in tennis shoes and a sweat shirt. Glynn Turman (J.D.'s **REVENGE**) was with me. I took Dalton by the arm and said: 'You wrote a really abrasive letter to my girlfriend, and I'm going to have to beat the crap out of you.' Dalton was surprised, but he asked to tell his side of the story. He claimed that Karen was attracted to him and he offered to take me inside to buy me a drink. I hit him as

hard as I could. He landed on the other side of the parking lot. 'You sonofabitch,' he cried. 'I'll kill you!' People all around backed off and we fought. I knocked Timothy Dalton down three times. He was out cold. He raised himself up and said 'I've had enough.' I told him this was round one and we could have round two in October when we wrap up shooting the series. Two weeks later, all the actors were having breakfast. Timothy walks up to me, in front of everybody, and says, 'Jess, I would have done exactly the same thing if I were you. I was out of line and I'm sorry and I hope you'll accept my apology.' That took a lot of guts, and I realized that Dalton was more of a man than me. We had breakfast together and discovered we both enjoyed playing chess. We've been friends ever since. I never saw him as

007, though. I preferred the Sean Connery films." Jess' interest in chess has continued unabated. He is a Celebrity Chess Champion, having won the title in 1989, beating Adam Bolton and William Windom. Note: The Vint Brothers worked together again in the Elizabeth Montgomery TV movie **BELLE STARR** as The Dalton Brothers. Meanwhile, Jesse wrote a screenplay called, "Hometown, USA." It was filmed and directed by Max Baer, who had gone on to direct **THE McCULLOUGHES** (75) and **ODE TO BILLY JOE** (76). "I was very influenced by **THE LAST PICTURE SHOW**. I wrote the screenplay about my high school experience. It was basically a list of over 100 events that actually happened to me during that period of my life. Max Baer read it. When he got to page 55, he was so excited he called his partner and told him, 'We've got a script that's so funny, it doesn't need any re-writes.' I thought because somebody liked my script and



laughed, that we were on the same wavelength. Nothing could have been further from the truth." Baer's adaptation of Vint's screenplay was extremely slapstick, with heavy doses of physical humor. "Max Baer and I became totally polarized. Our directorial styles couldn't be more opposite. I'm into Woody Allen-style humor, humor that's grounded in truth and reality. I don't like rehearsed jokes. I tell people not to tell me jokes, because I won't laugh. I don't like to be force-fed humor. Max likes the BEVERLY HILLBILLIES and Jerry Lewis style of filmmaking. It's a lowest common denominator approach. Max was blacking teeth out and having the actors look cross-eyed. When I went to the dailies for HOMETOWN U.S.A., I started to become physically ill. I was screaming and yelling, because this wasn't what I wrote! Finally, it got so bad that I couldn't go near the set. It was an awful film. I don't even have a copy, and I don't want to see it as long I live.

"In THE LAST PICTURE SHOW, you're given humor through reality. People should be in a trance, hallucinating, in a far way place. A film should start events swirling in your imagination, so when something false happens it jars you. Humor comes out of truth and out of the bizarreness of the situation. It's got to be organic, not a joke." HOMETOWN U.S.A. (79), called a "sleazy AMERICAN GRAFFITI rip-off" by Leonard Maltin, ended the directing career of Max Baer Jr.

In 1982, Vint headlined Roger Corman's FORBIDDEN WORLD. It was directed by Allan Holzman and featured June Chadwick, Dawn Dunlap and the late Fox Harris. It was a follow-up to Corman's very profitable GALAXY OF TERROR (80) and it basically mined the same "bloodthirsty space alien killing unlucky spaceship crew" theme that had proved so successful before. WORLD does feature excellent special effects and is extremely watchable. "Corman called me at my apartment and asked me to play the lead in FORBIDDEN WORLD. He brought me a script. I read it and thought it might be a fun science fiction film. It was fun in one sense, but I lost faith that it was going to be a good movie. The monster looked like a gigantic, pulsating rubber golash! I thought, there's no way that's going to work, it's got to be a joke. It was low-budget sci-fi. Roger Corman was a genius. He would go to plays and find young talent. He would also go to USC and find the hotshots, the people who had already undergone the screening process. These kids, mostly 18, 19 and 20 years old, would lie down in the mud and die for Corman. They were like the Marines. They slept in their clothes. They had an amazing enthusiasm. James Cameron was working in the art department on FORBIDDEN WORLD. Everyone started with Roger Corman. That's Roger's greatest single contribution to the movies. He's employed neophytes and novices with nothing but their

hearts and the desire to win. I once made the comment that Roger Corman was the Earl Shibe of B-movies. I've never worked for him since!"

In 1988, Vint got to direct his own screenplay of ANOTHER CHANCE, a comedy about an amorous bachelor (Bruce Greenwood) who dies, goes to heaven and hell, and is given a chance to return to earth. "Max Baer wanted to direct my screenplay of ANOTHER CHANCE. I didn't want him to ruin another of my stories. I had approval over the director. He was a first time director. I told him, 'You're going back to Brentwood Country Club. I'll direct the picture.' I believe a director should tell the story through the lens of the camera. We shot for 10 days. We had union trouble. They ended up sabotaging the film by making me use people whom I wasn't happy with. Once a guy's been in the unions for 20 years, he tends to gripe a lot when he's on a low budget film. He's always looking at his watch hoping to get overtime and he doesn't really care about the product. These guys are technically proficient but they've lost their

zeal somewhere along the way. So the technical credits weren't as good as I wanted because corners were cut, but we did have a great cast. Bruce Greenwood, Vanessa Angel, Jeff East and the late Anne Ramsey were all excellent." The cast also included future Timothy Dalton "Bond girl," Olivia D'Abo!. "Sadly, our distributor, The Movie Store, went broke. Three entities came and claimed ownership of ANOTHER CHANCE, Imperial Bank, Orion, and Roger Camras. The film was hung up in litigation for eight years. Now it's coming back out."

I COME IN PEACE (90) (PV#9) and DEEP RED (94) (PV #19) were

both directed by Craig R. Baxley. Jesse also was in THE TEMP (93) starring Lara Flynn Boyle (from TWIN PEAKS) as "the temporary worker from Hell." "Tom Holland directed THE TEMP and it was a troubled film. The big problem was coming up with an ending. We did reshoots for a week. I did enjoy working with Faye Dunaway, though." In DREAMERS (00) he plays the father of a child who's trying to do something different with his life. The boy hallucinates about the movie business and eventually goes to Hollywood. Currently The Oklahoma Film Commission has three of Vint's screenplays and they have been forwarded to an investment group. "I love acting, writing and directing. I truly enjoy the people I meet. Acting is about hard times, then good times. But even with all the hardships, my life couldn't have been any other way and been interesting. I'm glad I chose this way to go through life. The people I met are all documented on film and that could last forever. If one of my descendants wants to look me up they can do it and find out a lot. It's been a rewarding experience. And the best is yet to come."

You can contact him at jessevint.com



Alan and Jesse Vint in MACON COUNTY LINE

PV

Witching Hour Video



Expect More!!

Fast, Friendly Service!

We Specialize in the FINEST Video Film: RARE & OBSCURE Horror, Lost Cult Films, Euro-Sleaze & Exploitation, XXX/Kink/Perversion, Asian, and LOTS MORE! Here's Just a Small Listing of Our Titles:

Bad!-INSANNE Turkish rip-off of E.T. Wait until you see the alien! In Turkish only. Black Emmanuelle-TOTALLY UNCUT XXX version! Stars the beautiful Laura Gemser and is in English! Blood of the Virgins-ULTRA RARE & CREEPY vampire film from Argentina! In Spanish. Forced Entry-Psycho Vietnam vet rapes & kills beautiful young women during flashbacks! Rated XXX and UNCUT! Junk-NEW Zombie film from Japan plays like classic European fright flicks! Lots of gut-munching & gore! Japanese language with some English. Obscene Beast Teacher-LIVE-ACTION with LOTS of HOT Japanese women being molested by horny tentacled demons! Lots of nudity & hot chicks! We have ALL 5 VOLUMES (Each sold separately!)! In Japanese only but easy to follow! Of Freaks and Men-RARE twisted Russian art film

about early pornographers and Siamese twins who participate in spanking films! With English subtitles. Papaya: Love Goddess of the Cannibals-Obscure Joe D'Amato with cannibals, Sex, Gore, Sleaze, and a woman who bites off a man's private parts! In Italian. Premutos: The Dark Angel-NEW zombie gore flick from Olaf Ittenbach with a bodycount of 137! In German but worth it! Rock-bitch: Bitchcraft Tour-WOW! Here's a female lesbian metal band who are also witches! Watch these beauties perform XXX acts live on stage! BIZARRE and BANNED in America and parts of Europe! Sex Wish-Hard to find XXX about a demented transvestite who breaks in, violates, and kills people! Virgin Apocalypse-Asian Women-in-Prison film has lots of sleaze, nudity, and CAT FIGHTS! IN ENGLISH and VERY RARE!

All videos are \$18 each. 5-9 videos are \$16 each. 10 or more videos are just \$14 each. Postage is free for U.S. customers. Canada: Add \$3 first tape, \$1 each additional. Rest of the World, add \$6 per tape. You MUST state that you are at least 21 years of age when ordering!

We also Offer a Wide Array of Horror & DARK Merchandise featuring Posters, Lobby Cards, Horror Soundtrack CDs, T-Shirts, and Introducing Our New Line of "Shock Clocks" That's sure to Please Any Fan! Our Sick 'N Thick Y2K Magazine-style Catalog is \$4 (\$6 Foreign) or just \$2 With a Video Order!

Witching Hour Video-Dept PSY

P.O. Box 21744

Lexington, KY 40522-1744 USA

Order Online from Our AWARD WINNING WEBSITE!

[Http://www.witchinghourvideo.com](http://www.witchinghourvideo.com)



HOLLYWOOD BOOK & POSTER Co.



TV and film and wrestling can be found at:

HOLLYWOOD BOOK & POSTER Co.
6562 Hollywood Blvd.
Hollywood, CA 90028
(Corner Ivar/Hollywood Blvd.) (323) 465-8764.

Posters - Photos - Press Kits - Lobby Cards - Scripts -
Much More- We Buy - Sell- Trade - Bring Want Lists
Free poster with ad.
Hours: Mon. - Thurs. 11-6, Fri. - Sat. 11-7, Sun. 12-5

HARD-TO-FIND VIDEOS uncut-out of print-imports CULT - HORROR - SEXPLOITATION

EUROPEAN TRASH CINEMA

RUGGERO DEODATA:

BODY COUNT
CANNIBAL HOLOCAUST
CUT AND RUN
DIAL HELP
HOUSE A/T EDGE OF THE PARK
LAST CANNIBAL WORLD
OFF BALANCE

JESS FRANCO:

THE DEMONS
DEVIL HUNTER
EXORCISM
FACELESS
INVISIBLE DEAD
MALEDICTION DE FRANKENSTEIN
VIRGIN AMONG THE LIVING DEAD
SADOMANIA UNCUT

LUCIO FULCI:

LIZARD IN A WOMAN'S SKIN
VOICES FROM BEYOND

DARIO ARGENTO:

FOUR FLIES ON GREY VELVET
OPERA (TERROR AT THE)

MICHELE SOAVI

THE CHURCH
THE SECT
STAGEFRIGHT

WALERIAN BOROWCZYK:

ART OF LOVE
BEHIND THE CONVENT WALLS
LA BETE
BLANCHE
DR. JEKYLL AND LADY OSBORNE
EMMANUELLE 5
KONIGIN DER NACHT

LULU

LA MARGE

TINTO BRASS:

ALL LADIES DO IT
FRIVOLOUS LOLA
THE KEY

MIRANDA

SALON KITTY

PAPRIKA

SNACK BAR BUDAPEST

VOYEUR

JOE D'AMATO:

BEYOND THE DARKNESS
EMANUELLE A/T LAST CANNIBALS
EMANUELLE A/T WHITE SLAVE TRADE
EMANUELLE IN AMERICA UNCUT
THE PLEASURE

ALL FILMS ARE IN ENGLISH

GIALLO, HONG KONG CATEGORY III, JAPANESE SEX FILMS
NAZI CAMP FILMS, CULT, CLASSICS, XXX, VINTAGE XXX

SEND \$1. FOR ILLUSTRATED LIST TO:

HARD-TO-FIND VIDEOS, PO BOX 291395, LA CA 90029
ALL VIDEOS ARE NTSC - FACTORY REPLICATED
AND COME WITH ORIGINAL COLOR ARTWORK

SERVING VIDEO COLLECTORS WITH RARITIES FROM AROUND THE WORLD



For a catalog of 6000+ titles of horror, gore, sci-fi, exploitation, xxx, spies, sword and sandal, spaghetti, and obscure b-movie rarities send \$4 to:

TROPIC TWILIGHT COMPANY VIDEO

PMB: 3203-PV

575 COOK ST. #A

HONOLULU, HI 96813

or visit our website at

www.tropictwilight.com

eye teevee...intravenous video



creepy 1974 gore!
psychotic killer kids!
with 12 yr old leif garrett!



dada & surrealism
"europe after th' rain"
"dada in germany"



kooky 1970 spy spoof!
cameos by colonel sanders
and james brown!



marcel duchamp
"jeu d'echecs - a game of chess"
"entracte"



killer 60 min komp!
all 1977 - 1979!!!
'urry up 'arry...buy it now!



salvador dali
"soft self portrait"
"un chien andalou"

each video is \$18 postpaid... or three for \$50 postpaid...save \$4!
eye tv c/o tony pradlik 14 fieldstone dr # 348 hartsdale ny 10530
<http://members.aol.com/reknrex/collect/index.htm> email: tkpradlik@aol.com



we still have some copies left of the killer full dimensional 4 trak 7"
classic lost bedroom sike in th' early flaming lips & spacemen 3 type sound
very limited 867 copies pressed numbered...red wax...need we say more?
only \$4 postpaid in th' usa...get this rekkid now before it's gonzo!

and our catalog has undergone major revisions! so send \$3 (refundable w/ 1" order!)



LOVES OF A FRENCH
PUSSYCAT

Sybil Danning

Interview by David Del Valle

Sybil Danning is without doubt the most spectacular woman I ever met on the Hollywood scene. She has a supersexy persona, steel blue eyes and a cool, fun sense of humor. This interview was conducted at the old Jean Harlow mansion that she was

leasing high above Hollywood Boulevard. Sybil had just filmed Philippe Mora's sequel to *THE HOWLING* and was very enthusiastic about her role as the queen of the werewolves. This was her first real horror picture, and as I sat with her in the late afternoon the sun cast a very special kind of lighting where she began to resemble a blond Barbara Steele. I told her if the film took off she could have a new career as a horror queen as opposed to the action persona that fell behind her sexbomb reputation. Sybil Danning was never considered an actress mainly because that 36-24-36 figure pretty much made her the goddess of B-sexploitation, but I believed if not for her laziness and relying too much on her beauty, she could, if pressed, act and rather well.

I was working as a freelance publicist at the time and the Mike Dalling Company had been hired to do the PR for the film known at the time as *THE HOWLING PART II, YOUR SISTER IS A WEREWOLF*. Sybil and I got on so well that I invited her to my Christmas party later that month. It was only as I was leaving that I met ever so briefly the man who many believe sabotaged her career. His name was Scott Dacy. And before I could leave the house, he walked me back in to show me some slides he had taken of her earlier and to make it very clear that their relationship was far from platonic. I paid no attention to the gossip that was cir-

culating around their tempestuous relationship (brawling on locations, cigarettes being put out on each other, and the television set Sybil threw at Dacy, barely missing him). There is a scene in *THE HOWLING II*

where Sybil is wearing Raybans, the reason being Dacy had blackened an eye the night before and there was no time to camouflage it with makeup. Flash forward to the Christmas party itself: it was one of my larger soirees. Among those in attendance were director Arthur Hiller, Martine Beswick, Jim Wynorski, Lawrence Tierney, Raven Delacroix, Barbara Steele, and at least a couple of dozen others. Sybil arrived with Dacy in tow and was as charming as I remembered her at our interview. As the evening progressed, one of my guests ran up to me and said Dacy was attempting to charge for Sybil to be photographed with some of the guests. I thought it was a joke until I confronted him and reminded him he was in my home and had to behave, and to quit treating Sybil like a hooker. He then told me I was trying to steal her away from him because earlier an episode of the Canadian series *THE HITCHHIKER* was airing and I happened to catch a scene where Robert Vaughn was snorting cocaine off one of Sybil's breasts and I reminded her that she should use more discretion in choosing parts. She replied that was Dacy's job and she pretty much acquiesced to his questionable judgment. Dacy became hostile and lunged at me, and needed to be physically restrained and then was thrown head first out my front door. This was the first time anything this violent had ever occurred at any function I had given. Sybil was in tears at this point and bid a fast farewell. It was as though she were afraid of him. Having said all of this, I am delighted to



report that Sybil Danning is now happily married.

She was born Sybille Johanna Danninger on May 4, 1946 (various sources have claimed as late as '52) in post war (American occupied) Weis, Austria. The daughter of an Austrian mother and a German (described in one book as a "Prussian soldier") she had an American stepfather. As a teenager, she worked as a dental assistant and a beautician in Salzburg, then became a model. "I was very serious at a very young age. I had to drop out of school and had to help my mother support the family. When other kids were out having fun, I was really doing a grownup's job. And I had a lot of responsibilities."

When she was 23 she played her first film role (as Lorelei) in the comedy KOMM NUR, MEIN LIEBSTES VOGELIN (Come My Darling Little Bird) (69). "I'd never even thought of being an actress before that moment. if you could call it acting. They sat me on a rock high above the Rhine River in October with nothing but a comb. I froze my fanny off!" By the late 50's the post WWII West German film industry was turning out mostly B and exploitation features. There were westerns, comedies, juvenile delinquent, rock and roll, horror and spy movies, and a long series of popular Edgar Wallace mysteries. By the late 60's, soft core sex comedies and pseudo documentary sex "report" films were very common. Danning stayed busy appearing in many of them, usually doing nude scenes, and she occasionally landed roles in international productions.

THE LONG SWIFT SWORD OF SIEGFRIED (70) later known as MAIDENQUEST (PV #6) was the most ambitious of the adults only movies Danning was in. A sex comedy remake of Fritz Lang's 1924 classic DIE NIBELUNGEN, it was produced by American David F. Friedman and directed by Adrian Hoven who had produced several Jesse Franco movies. During production, CABARET was being shot on the next sound stage. She stars (and has nude and lesbian scenes) as the king's sister Kriemhild. A hit in Germany, it was cut and dubbed for a successful U.S. release. In THE LOVES OF A FRENCH PUSSYCAT (70), directed and written by Hans Billian, she played a maid working for a sex therapist. SWEDISH LOVE GAMES (71) was produced by Wolf C. Hartwig, the king of German

exploitation movies. Hartwig's credits include HORRORS OF SPIDER ISLAND and THE HEAD starring Horst Frank (both 59), TOWER OF THE SCREAMING VIRGINS (68) and even Sam Peckinpah's CROSS OF IRON (77). The Italian co-production BLOOD (71) stars Rosemary Dexter with Alida Valli and Horst Frank and features a horror dream sequence.

BLUEBEARD (72) was a critically hated but sexy and daring for the time horror spoof starring Richard Burton, directed by Edward Dmytryk, and featuring a Morricone soundtrack. An Alexander Salkind production filmed in Hungary and other countries, it was

released in America (with an R rating) by Cinerama and was heavily publicized ("Burton IS BLUEBEARD!"). Like the previous year's THE ABOMINABLE DR. PHIBES, the murder victims were killed in different outrageous ways, but this time they were all beautiful women from various countries.

Nathalie Delon (aka Francine Canovas, the former wife of Alain) and Danning are "chandeliered" during a lesbian scene. The others were

Agostina Belli, Joey Heatherton (the lone survivor), Verna Lisi, Karin Schubert, Marilu Tolo (also in CANDY with Burton), and Raquel Welch as a nun. It led to Danning's first appearance in Playboy (Nov., 72 Sex In The Cinema).

"I loved BLUEBEARD and I'm very happy about BLUEBEARD because they said to me, 'We've got it cast, but there is this one role, it's not a very big role...' I believe that a role is never small, you can make a lot out of any role. 'It's the role of this prostitute and we have to make you look much older, like you've been through the mill.' I said, 'I really

would like to do this. Make me up however you feel I should look.' It was a sexy role, but it was an interesting role, and even then I had stepped out of doing the little virgin princess in SIEGFRIED, and I had stepped out of doing just somebody's girlfriend. I was playing a woman who was in control. It appealed to me to play characters that are not wimps and are very good at what they are doing. To go in and to have to teach Nathalie Delon how to be seductive was already, for me, a challenging role. I went to the (American) premier, at The Pantages, and Army Archerd was on the



LOVES OF A FRENCH PUSSYCAT (top),
SWEDISH LOVE GAMES (bottom)

platform introducing everybody. Joey Heatherton was the only other woman from the movie who was there. Rona Barrett really gave my character the best review. She felt my character had the most personality.

"I was always in love with Richard Burton, I was a big fan of his. Before I even knew I was going to meet him, I had read the book on his life story. I was already on the set, and the photographer asked if I would like to meet Burton and I was very nervous about it. He was a total gentleman, he got up and he offered me his chair. At that moment he was called off to shoot. When he came back I looked into his beautiful eyes and we shook hands and someone said 'Sybil is going to be one of the women that you are going to have to kill,' and he smiled at that and all I could say, it was stupid and I don't know why I said it, was, 'Well we all have to die sometime.' And he smiled and he walked away. I didn't have any direct scenes with him, I had all my scenes with Nathalie. The day after I met him, his bodyguard came up to me and said, 'Mr. Burton would like to invite you for a drink in his trailer.' I said thank you but I was just too nervous. It was like meeting someone from your dream, and when it comes down to it - run! So I changed my clothes and was ready to go back to my hotel. His bodyguard all of a sudden was behind me. He took the cosmetics case out of my hand and said 'Mr. Burton is waiting.' Like in a trance, I found myself walking to the trailer. Nathalie was sitting in there having a drink with him and I sat next to Burton. We started to talk and Nathalie decided to leave. The first thing he said to me was 'You have cat's eyes' in his beautiful English, and I told him what a big fan I'd been and that I'd read his life story. He had to test me and he asked 'Where was I born?' And I said 'Pontrhydfen, Wales.' He said you're the only person that has pronounced that right' and that warmed everything up and we sat and we talked and we had vodka and he recited Lorelie, because I had played that character in German, and we had a wonderful time talking. Then we got in the back seat of his Rolls Royce and drank vodka driving through Hungary and it was like a big dream and we talked. While we were driving and drinking the vodka, he had his arm around me and said, 'Can you imagine, me the son of a

poor coal miner's son, sitting in the back of a Rolls Royce with a beautiful blonde?' and all of a sudden he said, 'I want to spend the night with you.' And for me it was like somebody had just said, 'I'm going to take you to the guillotine!' So I said to him, 'NO,' just like that, and he said 'Why not?' I had already known that he was chasing all the women and Liz (Taylor) had been on the set and she really had a tough time tracking him down, she didn't know what room in what hotel he was in. And I told him, 'You've already had

enough trouble with Elizabeth. I don't want to make any trouble or anything,' and I was trying to get out of it. Then he says to me, 'I'll only take five hours,' whatever that meant. And so luckily, we got to the hotel, I grabbed my bag and I ran out, ran to the lobby, got to my room and locked myself in and sat down on the bed and broke down and said 'What an idiot! You've wanted this man all of your life and now you had the chance and you turned it down!' And I sat there and I analyzed things for myself. I had heard that he had tried and achieved getting into every woman's bed who was on that picture and I just didn't want to be one of them. I wanted him to myself! The day I left, I was on my way to Rome to do a picture there. I said, 'I can't go away without saying goodbye to Richard,' so I went to his trailer. He was sitting in his trailer all alone, wearing his black clothes and with his black beard on. He said, 'It's going to be a great picture' and he put his hand on my chest and said 'Take good care of that.' After that I saw him again. I was skiing at Christmastime at Gestadt (?), and he was there with Elizabeth and we sat at tables just across from each other, and I went over and said hello, but our encounter was beautiful then,

because it was like a friendship and I was glad that I just wasn't one of those women that he just had because he was in the mood."

The Italian *THE RED QUEEN KILLS SEVEN TIMES* (72), about a cursed fashion company, stars Barbara Bouchet. It was picked up by Cannon who gave it the fraudulent title *BLOOD FEAST* and was shown on 42nd St. in the early 80's. *AMANTE DELL'ORSA MAGGIORE*, about the Russian/Polish border in 1921, starred Senta Berger. Danning was also in three more German sex



DON'T TELL DADDY (top)
OPERATION THUNDERBOLT
(with Klaus Kinski) (bottom)

movies released in '72. The comedy NAUGHTY NYMPHS, directed by Franz Antel, has been on video and cable TV over the years under many various titles. Danning, starring as a virgin sister, swims and runs through Swiss woods naked. SCHULMADCHEN REPORT 3 was part of producer Wolf C. Hartwig's pseudo documentary series which reached "over one hundred million viewers worldwide" (according to the book Immoral Tales). There were 13 official chapters (from 70 -80) and many copies and ripoffs. GELOBT SEI, WAS HART MACHT, directed by Rolf Thiele (GRIMM'S FAIRY TALES FOR ADULTS - 69), was about sex at the Olympics.

Although her part was small, Richard Lester's all star hit THE THREE MUSKETEERS (20th Century, 74) was by far the biggest production Danning had been in. Russian producer Alexander Salkind arranged to have the epic released as two features without bothering to tell the cast and crew members (!). Danning plays Eugenie, in a cast that includes Charlton Heston, Faye Dunaway, Richard Chamberlain, Oliver Reed, Michael York, Raquel Welch (from BLUEBEARD) and Christopher Lee. "Lester was a wonderful character. I liked him very much and the time he told me 'I hope we can work together again some day.' I was one of the ladies in waiting to the queen which was Geraldine Chaplin. The funniest thing on that picture was, Geraldine Chaplin and I became very good friends and we had dinner one night and she told me a cute story, she said, 'Believe it or not, coming from the family I do, I would love to do comedy. When I heard that this picture was going to be done with a sense of humor, with more or less fun characters, I was so happy, but Richard Lester said, 'Everybody is going to be a fun character - except for the queen.' I became very friendly with Christopher Lee's wife Gitte. We spent many hours playing gin rummy at the hotel." Note: The Danish Birgit Kroencke (aka Gitte) had also been a model.

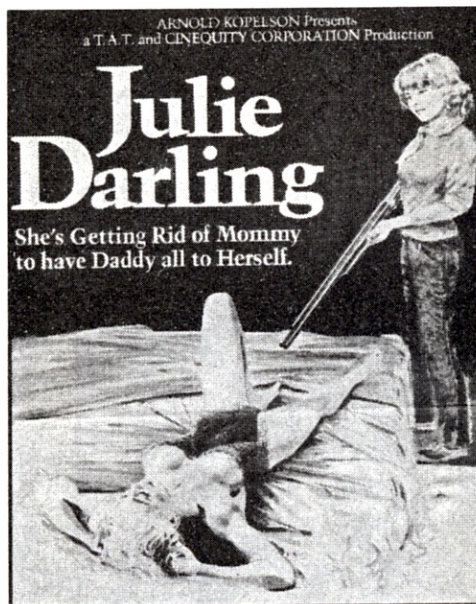
In ALBINO (75), the daughter (Danning) of a plantation owner is raped and murdered. Christopher Lee co-stars and Horst Frank is the killer albino leader of a

native uprising. The main release wasn't until '81. "It was a German/English co-production which we shot in Rhodesia. The initial title was WHISPERING DEATH, then they changed it to NIGHT OF THE ASKARI, and then from that title it went to ALBINO. It was a story of Rhodesian terrorism and I played a young farm girl, Trevor Howard played my father. James Faulkner plays the man that I was going to marry and I get killed.

Chris plays the head of the police in that. We were in Rhodesia and again Gitte and I were playing gin rummy." One of several French movies with Danning that remain unknown in America, OPERATION LADY MARLENE, is a black market comedy set in occupied Paris. GOD'S GUN (76) was an Israeli/Italian western from Cannon starring Jack Palance, Lee Van Cleef (as twins!) and Leif Garrett. Claude Chabrol's THE TWIST (76) starred Bruce Dern and Ann Margret. Richard Fleischer's all star CROSSED SWORDS (77) aka THE PRINCE AND THE PAUPER was produced by the Salkind brothers, hoping to duplicate the success of their MUSKETEER movies by recasting Heston, Reed and Welch. The Warner release starred Mark Lester as the twins, plus David Hemmings, George C. Scott and Rex Harrison. Danning had a better role (as Mother Cauty) this time, but the film did not do well.

OPERATION THUNDERBOLT (77) is considered the best of three competing movies about the Israeli commando raid against terrorists in Entebbe, Uganda. Cannon's Menahem Golan directed. Danning co-stars as the German Red Army terrorist Halima with Klaus Kinski and famous Israeli military heroes as themselves." It was all shot in Israel. We were nominated for best foreign film for that. We shot it in two versions with German money. That was probably my most challenging role. It was the first time that I was portraying a character that actually exist-

ed and having known that she was a fanatic and also very sadistic, it was tough to get just the right level of how to play her. If I would have overplayed that role she would become ridiculous. There was also the fear of underplaying where her sadism and her cruelty wouldn't have come through. That was very challeng-



HERCULES (with Lou Ferrigno)

- 69 **KOMM NUR, MEIN LIEBSTES VOGELIN (COME MY DARLING LITTLE BIRD)**
- 70 **LIEBESMARKT IN DANEMARK (LOVE MARKET IN DENMARK)**
MAIDENQUEST (Private Screenings), (THE LONG SWIFT SWORD OF SIEGFRIED, SIEGFRIED UND DAS SAGENHAFTES LIEBESLEBEN DER NIBELUNGEN)
THE LOVES OF A FRENCH PUSSYCAT (VSOM) (DAS MADCHEN MIT DER HIESEN MASCHKE /GIRL WITH THE HOT TRICKS)
HAUSFRAUENREPORT - UNGLAUBLICH ABER WAHR (HOUSEWIFE REPORT) EHEMANOR REPORT
WIR HABEN ABGETRIEBEN, HERR STAATSANWALT DIE GOLDEN BANANA VON BAD PORNO
- 71 **SWEDISH LOVE GAMES (URLAUBSREPORT)**
BLOOD (L'OCCHIO NEL LABIRINTO) (It/W.Ger)
- 72 **BLUEBEARD** (Italy/Hungary)
THE RED QUEEN KILLS SEVEN TIMES (VSOM) (BLOOD FEAST) (It/W.Ger)
DON'T TELL DADDY (Fries) (NAUGHTY NYMPHS/PASSION PILL SWINGERS/SPANISH FLY/BLUTJUNG UND LIEBESHUNGRIG) (W.Ger/Swiss)
SCHOOLGIRL REPORT 3 (Shocking)
GELOBT SEI, WAS HART MACHT AMANTE DELL'ORSA MAGGIORE (Ger/It/Fr)
- 73 **L'EMIGRANTE**
- 74 **THE THREE MUSKETEERS** (Winstar) (UK)
THE ODESSA FILE (RCA) (UK)
LES NOCHES DE PORCELAINE (Fr) ARRIVANO JOE E MARGHERITO (RUN, RUN, JOE!) on DERRICK
- 75 **THE FOUR MUSKETEERS** (Winstar) (UK)
ALBINO (Media) (WHISPERING DEATH/NIGHT OF ASKARII (W.Ger./UK/Rhodesia/S.A.F.)
DER GEHEIMNISTRAGER (W.Ger)
OPERATION LADY MARLENE (Fr)
- 76 **GOD'S GUN** (Warner) (A BULLET FROM GOD/PISTODIA DI DIO) (It/Israel)
THE TWIST (Unicorn) (FOLIES BOURGEOISES) (Fr)
- 77 **THE PRINCE AND THE PAUPER** (Media) (CROSSED SWORDS)
OPERATION THUNDERBOLT (MGM/UA) (Israel)
- 78 **THE MERCENARIES** (Academy) (KILL CASTRO/CUBA CROSSING)
CAT IN THE CAGE (Genesis)



THE SEVEN MAGNIFICENT GLADIATORS

- 79 **METEOR** (Warner)
THE CONCORDE - AIRPORT 79 (MCA)
SEPARATE WAYS (Vestron)
- 80 **BATTLE BEYOND THE STARS** (New Concorde)
HOW TO BEAT THE HIGH COST OF LIVING (Vestron)
THE MAN WITH BOGART'S FACE (20th)
THE SALAMANDER (Charter) (US/UK/It)
DAY OF THE COBRA (Media) (It)
- 81 **NIGHT KILL** (Nelson)
on SIMON AND SIMON, FALL GUY, THE SATURN AWARDS
- 82 **FAMOUS T+A** (Wizard)
CHAINED HEAT (Anchor Bay) (DAS FRAUENLAGER) (US/W.Ger)
DAUGHTER OF DEATH (Raja) (JULIE DARLING/BAD BLOOD) (Can/W.Ger) D
S.A.S. MALKO-IM AUFTRAG DES PENTAGON (W.Ger)
- 83 **JUNGLE WARRIORS** (Media) (EUER WEG FUHRT DURCH DIE HOLLE) (W.Ger/Mex.)
HERCULES (MGM/UA) (It)
THE ADVENTURES OF HERCULES (MGM) (HERCULES II) (It)
THE SEVEN MAGNIFICENT GLADIATORS (MGM) (It)
THE SWAP (Vestron)
TALKING WALLS (Starmaker)
PRIVATE PASSIONS (Prism) (Austria) on MASQUERADE
- 84 **THE HOWLING II... YOUR SISTER IS A WEREWOLF** (HBO)
PANTHER SQUAD (Vestron)
THEY'RE PLAYING WITH FIRE (HBO)
MALIBU EXPRESS (MCA)
YOUNG LADY CHATTERLEY II (Lightning) (PRIVATE PROPERTY)
THE HITCHHIKER Vol. 4 (HBO) on V
- 85 **AMAZON WOMEN ON THE MOON** (MCA)
WARRIOR QUEEN (Vestron) (US/It) on STREET HAWK
- 86 **REFORM SCHOOL GIRLS** (Anchor Bay)
THE TOMB (TWE)
THE PHANTOM EMPIRE (Prism)
- 89 **L.A. BOUNTY** (IVE)
on SUPERBOY, WOMEN BEHIND BARS

ing. Menahem Golan said 'I'd like you to play the German terrorist but you have to do something with yourself because she was not attractive, not sexy, she was very unattractive.' It was a challenge to show that I could do that. When I arrived in Israel, I had bought a wig. He said, 'Do it without makeup. As far as I'm concerned, go out and drink, don't sleep, do whatever you want to do, but try and look unattractive.' It was the first time I had to worry about how I looked." Around this time, Danning moved to America and continued to work all over the world. In '78 she was in Chuck Workman's **KILL CASTRO** (PV #29), shot in Florida. It starred Stuart Whitman with Robert Vaughn, Raymond

St. Jacques, and Woody Strode. In the bizarre **CAT IN THE CAGE** (PV #19), she has a nude scene while playing a sexy nurse who plots with a chauffeur to murder her rich old husband (Frank DeKova). She would return to more or less the same role several times. In '79 she was in two big all star disaster movies that were boxoffice flops. She was in the longer TV version of **THE CONCORDE - AIRPORT 79**, starring Alain Delon, from Universal, and was a skier in Switzerland in AIP's **METEOR**, with Sean Connery, Natalie Wood, Henry Fonda and Trevor Howard (from **ALBINO**). She was also in Howard (Hikmet) Avedis' **SEPARATE WAYS**, starring Karen Black, Tony Lobionco and David Naughton,

from Crown Int. and was featured in the Dec. Playboy Sex Stars Of 1979.

Two 1980 releases were both Italian and starred Franco Nero: *THE DAY OF THE COBRA* and *THE SALAMANDER*, an all star ITC production. The cast included Anthony Quinn, Martin Balsam, Paul L. Smith, and Christopher Lee. "The third time we met and did a film together was *THE SALAMANDER*, which was based on a best seller by Morris West. I played the lead role of Lily Anders, a Polish secret service agent assigned by the Communists in Italy. Gitte played Christopher's wife. That was in Rome." *THE MAN WITH BOGART'S FACE* (PV #33) (from 20th) also featured Franco Nero.

Thanks to movies like *METEOR*, AIP was sold and became Filmways in 1980. The comedy *HOW TO BEAT THE HIGH COST OF LIVING*, starring Susan St. James, Jane Curtin and Jessica Lang, was one of the first releases from the new company. *BATTLE BEYOND THE STARS* from Roger Corman's New World was a hit thanks to a John Sayles script (which parodied *THE SEVEN SAMURAI*), art direction by James Cameron, and a fun all star cast featuring Danning as the sexy space warrior St. Exmin. Richard Thomas was top billed with George Peppard, Robert Vaughn, and John Saxon. "I was playing a fantasy character, a Valkyrie warrior. I'm very independent in my own life. I think you develop and you mature and the more independent you are, the more that comes out in your character. When you play a character, no matter how strong the character, you put your own personality into it and it develops into a very strong character. I think it only comes across believably, if it's part of you. She was a very sexy character. The costume I had was a little like *BARBARELLA*. I think she

was a funny character, there was humor in that role. She had proven to the other six guys, who didn't want to take her along, that she was going to do what she had set out to do, despite the fact that they didn't want her along, and she ended up being the heroine. That introduced me to my fans the way they've wanted to see me ever since. She's never a wimp. She might be a sexy, tough character, but never a wimp. I know from the letters I receive from my fans and the roles that producers are offering me." Danning was again featured in the Dec. Playboy (Sex Stars Of 1980).



BATTLE BEYOND THE STARS



HOWLING II (with Christopher Lee)

Her next five features were all German productions. *NIGHT KILL*, directed by Ted Post and shot in Arizona was her lone '81 release. It starred Mike Connors and Jaclyn Smith with guest star Robert Mitchum. Danning posed for a 5 pg. layout in the Dec. '81 *Oui*, and was on the cover in a Santa costume. *S.A.S. MALKO* (82) starred Miles O'Keeffe as a super agent in an Austrian castle, Danning as a Countess and Anton Diffring. In *DAUGHTER OF DEATH*, directed by Paul Nicholas (Lutz Schaarwaechter), a 14 year girl old plots to kill her new stepmother (Danning, who has a nude scene). *CHAINED HEAT*, also by Schaarwaechter, was an all star women in prison hit. Linda Blair stars

with John Vernon, Stella Stevens, and Henry Silva. Blonde inmate Ericka (Danning) battles the black Dutchess (Tamara Dobson). "The role of Ericka in *CHAINED HEAT* was very down to earth. My fans loved that picture. I play a very strong tough character. It's very much of me and very much of my own strength and dedication that I have towards life. Fans have come up to me and said, 'I thought you were six foot five!', because my characters are usual-

ly bigger than life, and the costumes and photography does the rest. During the eighties many Danning movies (including some of the early German nudies) were released on video for the first time and some seemed to always be on cable TV. Charles Band hired her to host the Wizard Video compilation *FAMOUS T+A*. During '82, there were cover features in *Prevue* (June) and *High Society* (Oct.) and she was in Playboy's Sex Stars Of 1982 (Dec).

JUNGLE WARRIORS (PV #32) was a good drug war exploitation movie shot in Mexico. The original director and star (Dennis Hopper) had been replaced. The Acquarius release, by Ernst Von Theumer, featured Danning as the sadistic Angel, plus John Vernon, Woody Strode and Paul L. Smith, all actors she had worked with before. The Italian *HERCULES* (83), from Cannon, was a major mess of a film directed by Luigi Cozzi (PV #6). It manages to copy *CONAN* and *STAR WARS* and to expose the hearing aid of *THE INCREDIBLE HULK* series star Lou Ferrigno (who insisted on a PG rating). Danning at least looks great as the evil sexy Ariadne. She can also be seen in outtake footage in the even cheaper sequel *THE ADVENTURES OF HERCULES*. *THE SEVEN MAG-*

NIFICENT GLADIATORS (83) was another PG rated Cannon movie starring Ferrigno and Danning filmed at the same time as the HERCULES movies. The director was Bruno Mattei and the plot was THE SEVEN SAMURAI (again). Cannon also added new Danning footage to an obscure old Robert DeNiro movie (SAM'S SONG-69) and called it THE SWAP. An even odder appearance (brief silent footage by a pool) was in TALKING WALLS (PV #28). More exposure came in '83 in the March Action Films (cover and 8 pg. feature), the Aug. Playboy (10 pg. feature and on cover), and the usual Dec. Playboy (Sex Stars Of 1983). Starting that year, Danning was first featured in Celebrity Skin. By issue #20 (in 92) she had been in half of the magazine's issues.

THE HOWLING II... YOUR SISTER IS A WEREWOLF (84) was directed by Philippe Mora. Danning starred as Stirba with Christopher Lee, and the cast includes Marsha Hunt and Ferdy Mayne. "I heard that Hemdale was doing THE HOWLING II. I had seen THE HOWLING and I really liked it, so I called (producer) John Baily and said 'I'm interested, is there anything you think I'd be right for?' (Eventually) he said 'There's a role of the queen of the werewolves.' I came into the office and Philippe looked at me and he said, 'I think you'd be perfect, so read the script and tell me what you think.' I read it and loved the role and said that I want to do it. I've been in suspense horror thrillers but this is really the first horror picture. I loved the idea of it. Philippe said, 'You take your role very serious, no matter how ridiculous.' If I accept a role, I take it seriously, but I have fun with it. There's only one time when I transform myself into a total werewolf. It's not somebody running around in a furry suit. All those hairs on my body were glued on. It was my idea to make myself a blonde werewolf. I thought, being the queen, that's the way you stand out, like a queen bee. It took them a lot of work. It took them eight hours to glue all the hair on my body, I had to do it standing up. They did a wonderful job.

"I was happy when they told me Christopher Lee was my co-star. I called Gitte right away and said 'Get out the cards, we're off to Czechoslovakia this time!' I've always admired Christopher as a human being and

as an actor very much. The fact that he was my counterpart in the film I thought was very interesting, I have my fans and he had his. Our fans combined can go and see us in these two diverse roles. Christopher says that if there's not something strange or special about a character, he's really not interested in playing him.

Anybody can play just everyday boring characters. I think that's the whole idea, because having been independent for so long, in a way now, playing these fantasy characters, it's like my second childhood. Getting into a costume and playing a fantasy character is fun for me, dressing up and flying a spaceship, there is something very real and honest about that and it comes across to my fans. It's honest fun, take it serious and have fun with it.

"I really feel that you make your own fate happen. I don't believe a career is totally up to somebody else. I feel you make your own fate happen. You find a direction, like Clint Eastwood has found his direction. He has directed his fate in the way he wanted to." Danning took her own advice and co-produced and starred in the French/Belgian PANTHER SQUAD. As the mercenary Ilona she leads a band of female commandos (including Karin Schubert). THEY'RE PLAYING WITH FIRE (84) from Crown Int. was her second film by Hikmet Avedis. She's a professor who seduces a teen and plots to have her husband killed. She takes a shower and has a major sex scene on a boat. She plays another countess in MALIBU EXPRESS, Andy Sidaris' remake of his own STACEY (73). It features naked Playboy Playmates and porn stars plus Regis Philbin and his wife Joy (!). YOUNG LADY CHATTERLEY II was from Corman's Concorde and featured Adam West. Publicity showed up in the April Prevue (cover and 7 pg. feature), the Dec. Playboy Sex Stars Of 1984, and Oui Celebrity Nudes. Meanwhile, Kino Wie es Keiner Mag (a German Golden Turkeys type book) opens with a whole



L.A. BOUNTY

chapter on Danning. She was Queen Lara in John Landis' plotless but hilarious AMAZON WOMEN ON THE MOON (filmed in 85), and was Bernice, mistress of Emperor Claudius (Donald Pleasence) in Chuck Vincent's pathetic WARRIOR QUEEN (PV#29), produced by Harry Alan Towers. She was in the April Prevue (cover and 3 pg. feature), and there was a feature in



Danning and Reggie Nalder at a David Del Valle party. the Feb. World Playboy. She was the bible quoting warden Sutter in Tom DeSimone's REFORM SCHOOL GIRLS (86), from New World, but despite the late Wendy O'Williams, it was no CHAINED HEAT and was her last theatrical release. She was then in two Fred Olen Ray movies (a bad sign). In THE PHANTOM EMPIRE (PV #4) she's another alien queen and she has a cameo in THE TOMB (PV #29). Around the same time, she was the hostess of the very uneven Adventure Video series. The dozen titles included THE THREE and THE FOUR MUSKETEERS, some Brit TV show episodes (SPACE 1999, THE SAINT), Andy Sidaris's SEVEN, and some pretty obscure (and bad)

exploitation movies. In '86, she was featured in Prevue again (Feb. cover and 5 pg. feature), and was in the annual end of the year Playboy Sex Stars Of 1986 for the last time.

Sybil Danning still looks great and has fans all over the world. Prevue continued to feature her (until it went out of business) and she continues to show up nearly every year in Celebrity Skin and Celebrity Sleuth magazines, but after 20 years (longer than most actresses' careers), her film career ended with the Eighties. She decided to co-produce and star in another action movie, this time in America. In L.A. BOUNTY (PV #4), she was the tough ex cop Ruger, battling a psychotic Wings Hauser (PV # 3). There was talk of a sequel, but since her role as a succubus on the SUPERBOY TV show, Sybil Danning appears to remain happily retired.

The A&E INVESTIGATIVE REPORTS TV show recently did an episode ("Stalking The Stalkers") about Scott Dacy stalking a British TV actress. The show described him as "dangerous and insane."



PV

Video Vortex

over 5000 rare exotic imported, uncensored, unreleased and out of print titles
HORROR SCI-FI EXPLOITATION SEXPLOITATION CULT RARE TV XXX FROM AROUND THE WORLD

ALL OUR TITLES ARE ALSO AVAILABLE IN PAL OR SECAM AT NO EXTRA COST

We Restore films to their full uncut glory 100's of exclusive titles

Send \$5 For Our Huge Catalog Refundable With First Order

All titles come with beautiful full color covers

All titles listed are \$20. Buy 4 tapes get one free

DEGRADATION OF EMANUELLE 1977

Uncut ultra-rare 93 minute print of one of the least-seen of Joe D'Amato's Black Emanuelle series. Made shortly after the notorious Emanuelle in America. Emanuelle sets out on a crusading mission to report on abuse and degradation of women who are sold to white-slavery rings. Letterboxed.

BLACK EMANUELLE 1975 Extremely rare XXX version. Laura Gemser's first Emanuelle role.

DEVIL'S ECSTASY 1974 XXX. Filled with strange characters and scenes of black masses. A girl driving to the cursed mansion sees a ghost telling her to 'go back!' She crashes and has nightmares about getting fucked in the ass. The sex scenes are presented in a hallucinatory nightmarish manner. A very creative sex-horror film with real production values.

THEY CALL HER ONE EYE 1972 Guaranteed to be the best looking print you will ever see of this rarity! XXX Uncut! A young woman is forced to become a prostitute by an evil pimp. He turns her into a junkie and rips one of her eyes out. She awaits the time for her violent revenge. In French

THE LAST SHARK 1980 Suppressed Jaws rip-off that was pulled from release after a court injunction by Universal banned any future showing of this film due to the similar plot to Jaws. You won't find a better print of this rarity. Letterboxed.

BIG ZAPPER 1973 A sexy often-naked female private eye along with her horny male sidekick who reads dirty magazines and who's "latest obsession is flagellation," must solve a series of crimes when they aren't busy fucking. As she's pumping chicks for information she threatens to blow their breasts off... she takes on a room of weapon-carrying guys, Kung-fu-ing, blasting and hacking them to death. She cuts off one villain's head and it falls into another's hands and is still talking. Beautiful letterboxed print.

MR. NO LEGS 1975 Uncut! A wheelchair-bound man with no legs uses his leg stumps as weapons as well as doing acrobatic kung-fu moves in his wheelchair. With John Agar.

THE NIGHT GOD SCREAMED 1972 The leader of a bloody cult who is convicted of murder sets out to get revenge on all those responsible for his imprisonment.

LEGACY OF SATAN 1972 Gerard Damiano's only non-sex film. Made the same year as his classic Deep Throat. Seductive witches perform black magic rituals in this tale of sexual murder.

THE MURDERER'S SECRET 1989 Directed by Lucio Fulci. Is the dead, zombified Aunt Martha responsible for some gory murderers? Beautiful letterboxed print.

BIG ZAPPER

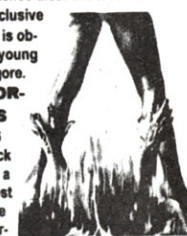


uncut

THE PROJECTED MAN 1966 Bryant Haliday plays the scientist working on a secret project that aims to transfer matter. His funders are planning to steal his discovery. He tries to teleport himself but ends up in a dark alley and is hideously disfigured. Everything he touches dies. Letterboxed.

DELIRIUM 1972 Exclusive near XXX version. A doctor is obsessed with molesting and strangling young females. Filled with sex, torture and gore.

CHAMBER OF HORRORS 1966 Patrick O'Neil plays a murderer who lost a hand escaping the hangman. He uses interchangeable attachments on his stump to murder people with. This film featured the "Horror Horn" and the "Fear Flasher" that warned the audience to the upcoming violence. This is an uncut theatrical print and contains all the gore and violence snipped from the TV versions. Letterboxed.



Video Vortex 429 Danforth Ave. Suite 414, Dept P, Toronto, Ontario, Canada, M4K 1P1
www.video-vortex.com

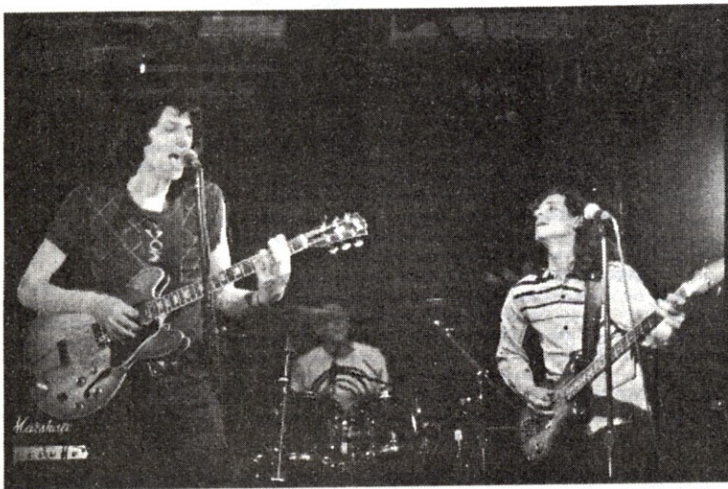
Photos by Monica Dee

Monica Dee took many photos of bands and musicians (mostly during the 80's) in the NYC area and in L.A. and Europe. Her photos were published in Spin, Pulse, Trouser Press, The Village Voice, Newsweek, The NY Times, Option, Penthouse, Playboy, Forced Exposure, L.A Weekly, High Times, Guitar Player, Musician, NME, and Sounds (to name just some) and many magazines in Japan and Europe. She also took photos for various record companies (both large and small) plus all the photos for her husband Art Black's Away From The Pulsebeat fanzine. Her photos have been in books on Nirvana, Guns N Roses and other major bands and two books of Monica's photos were published in Italy. Monica allowed us to choose from her vast and valuable photofiles for this feature. I decided to ask for all Ohio related bands, because, the more years I spend away from the state that's "round on the ends and hi in the middle," the more I realize that it is, in many ways, the true center of America. I've added some brief notes to the photos.

THE A-BONES, based in Brooklyn, came after The Zantees. Both were led by Miriam Linna and Billy Miller, who also published the much missed Kicks magazine and now run Norton Records. Miriam grew up near Cleveland. Her first band job in NYC was drumming for The Cramps.



MIRRORS is a group I know well, since I was their drummer during the early 70's. A band that once included two Nam vets and a future Pere Ubu guitarist (Jim Jones) it was revived in the NYC area by leader Jamie Klimek and Paul Marotta. Watch for an (all original, 70's) Mirrors CD comp on Overground (UK).



THE CRAMPS (now based in L.A.) were my favorite band of the late 70's/early 80's. The first time I saw them was outdoors at a private party on the shores of Lake Erie. The group is still led by Ohio born Ghouardi fan Lux Interior and Poison Ivy. Miriam's replacement drummer, Nick Knox, had been in The Electric Eels and for a while his cousin "Ike" (from The Pagans) was the second guitarist. That makes at least four Ohio Cramps.



STIV BATORS led *Frankenstein* (in Cleveland), *The Dead Boys* (in NYC) and *Lords Of The New Church* (in London). He died in Paris. I don't remember *Frankenstein* much (although I saw them) but *The Dead Boys* put on the best 70's "punk rock" shows I saw and I was very impressed when he was in John Waters' *POLYESTER*.



MD

SCREAMIN' JAY HAWKINS had one of the greatest voices in popular music and apparently he left behind the most kids. Everybody knew the amazing "I Put A Spell On You" but I didn't know how much great material he recorded until the 80's and didn't even know he was from Cleveland until the connection was pointed out regarding Jim Jarmusch movies.



THE GREAT PLAINS, from Columbus, started with a mini LP called *Mark, Don And Mel*, which is a very midwestern joke. Like *The Cramps* and *A-Bones*, the foundation of their music was rockabilly. Member Don Howland followed his girlfriend Jerry to NYC, but she married the leader of *The Feelies* (a group that only played out on holidays) so he went home and formed *The Gibson Brothers*.

THE GOLDEN PALOMINOS was a unique group with a revolving-door policy of famous guest members like Michael Stipe, John Lydon, Richard Thompson and Jack Bruce. The band was formed by drummer Anton Fier, the best drummer in the 70's Cle scene. He had played in many Cle groups, *The Feelies* and *The Lounge Lizards* and did major artists session work. That's singer Syd Straw in the middle.





BUZZ AND THE FLYERS was a NYC based Columbus born rockabilly band led by Tim Ball aka Buzz (or Dig) Wayne. He later moved to England and had 3 top 40 chart hits there as leader of The Jo Boxers. He had been in The Kinetics with PV cover designer Fred Brockman and Dave Schramm (of The Schramms). Flyer Mike Antel (also in The Styrenes) died in 89.



DEATH OF SAMANTHA was a Cleveland quartet of Pere Ubu fans led by writer John Petkovic. They recorded for the same label as The Great Plains (Homestead).

M
D



PERE UBU, like The Pretenders and The Cramps, has had too many members over the years to remember, but the original lineup put on intense excellent shows at Cleveland's Pirates Cove. I remember overhearing leader David Thomas (formerly of Rocket From The Tombs) talking to Devo leader Mark Mothersbaugh in the Drome record store about which of their (as yet unsigned) bands were going to make it. Devo made more money but few bands have a cult following like Ubu.



THE PRETENDERS were British, but vegetarian leader Chrissie Hynde is from Akron (home of Devo), as in "My City Was Gone." Even the drug deaths of two original members didn't stop the hits from coming on both sides of the Atlantic.

PV

All Videos \$14.00.
This ad only:
ANY 10-\$114 PP
ON U.S. ORDERS!

SARJIM VIDEO SERVICES
VIDEO ACQUISITION AGENTS
PMB 308-PV
13938A CEDAR ROAD
UNIVERSITY HEIGHTS OHIO 44118

* SHIPPING \$5 FOR
* FIRST VIDEO, \$1
* EACH ADDITIONAL
* VIDEO US/CANADA

CATALOG \$5, REFUNDABLE FIRST ORDER
ALL VOLUMES SOLD SEPARATELY

JUNGLE GIRLS AND AMAZONS.
GOLDEN TEMPLE AMAZONS, BLONDE SAVAGE, TARZANA THE WILD GIRL,
LIANE JUNGLE GODDESS, BATTLE OF THE AMAZONS, THOR AND THE AMAZON
WOMEN, WAR GODDESS, SAVAGE GIRL, PAPAYA QUEEN OF THE CANNIBALS,
PERILS OF GWENDOLINE, TARZAN AND THE MINES OF KING SOLOMON (SP. LANG.)
TARZ & JANE & BOY & CHEETAH, TWO AGAINST THE AMAZON, WHITE HUNTRESS,
PICTURE BRIDES, JUNGLE GIRL AND THE SLAVERS, EVE.

FOREIGN SLEAZE**
INTREPID PUNKS (FEMALE BIKERS TEAR UP MEXICO), VIRGINS OF THE 7
SRAS (WHITE BABES SOLD INTO ORIENTAL SLAVERY BECOME FIERCE KILLERS),
LUSTFUL AMAZONS (HE-MAN OUT SEXES WHOLE TRIBE!), MANSION OF THE
LIVING DEAD (LEZZIES VS. ZOMBIES IN BLIND DEAD CLONE!), FRAULIEN
DEVIL, VALENTINA, WHAT HAVE THEY DONE TO SOLANGE, STRIP NUDE FOR
YOUR KILLER, NUNS OF PICCATO, LE EXCUTIONTRIX (BRIGITTE LAHAIE),
SATANICO PANDEMONIUM, BIG ZAPPERS (BRITISH)

ADULT*
BODACIOUS TA-TAS (KITTEN NATIVIDAD!), TITILLATION (STAR TREK'S
ANGELIQUE PETTYJOHN!), ANTHOLOGY OF PLEASURE (BRIGITTE LAHAIE!),
DEBBIE DOES DALLAS, JANE BOND (AMBER LYNN) VS. OCTOPUSSY, ECSTASY GIRLS
CENTERSPREAD GIRLS, THE BIG ORGY (BRIGITTE LAHAIE), DRACULA EXOTICA,
SHE WOLVES OF THE S.S., MS. MAGNIFICENT, PERILS OF PAULA.

JAPANESE** FILLED WITH SEX AND OVER THE TOP VIOLENCE!
GO FOR BROKE (BIKER GANG VS. FEMALE MERCENARY!), LADIES #1 AND 2
(TALES OF FEMALE BIKER GANGS!), BLIND CAT (FEMALE SWORDSWOMAN VS.
YAKUZA SCUM!), MANJI NO MAI #1, 2, 3 (BEAUTIFUL NINJA GETS NAKED &
MAKES SAMURAI SUSHI!), MARY'S GAME (BEAUTIFUL BABE VS. YAKUZA SCUM
AND THEIR FEMALE ASSASSIN!), ROSE (SHE MAIMS, TORTURES AND KILLS!
AND SHE'S THE GOOD GUY!), CAT'S EYE (FEMALE THIEVES VS. DRAGON LADY),
VAMPIRE SADISM*, SEX GHOST LEGEND*, WRAPPING FIRE*.

THOSE LOVABLE FASCISTS
DEPORTED WOMEN OF THE S.S. SPECIAL SECTION, LOVE CAMP, S.S.
EXPERIMENT LOVE CAMP, S.S. GIRLS, S.S. HELLTRAIN, SALON KITT, WOMEN
IN UNIFORM, ISLAND WOMEN, WOMEN IN CELLBLOCK 9.

ODD STUFF
WOMEN'S COLESLAW WRESTLING, JAPANESE WOMEN'S WRESTLING (3 SEPARATE
VOLUMES)** ILA QUEEN OF CAMP, BRIGITTE BARDOT SINGS!, KUNG FU:
THE NEXT GENERATION (BRANDON LEE PILOT), TAGTEAM (JESSE VENTURA/RODDY
PIPER PILOT), REMO WILLIAMS (PILOT).

CLASSIC 50'S TELEVISION- 4 EPISODES PER TAPE.

ADVENTURES OF FU MANCHU VOL. 1, 2 AND 3
PERHAPS THE STRANGEST SHOW OF THE 50'S AS FU ADVANCES THE
CAUSE OF EVIL! AN ABSOLUTE MUST! NO LIBYAN ORDERS PLEASE!

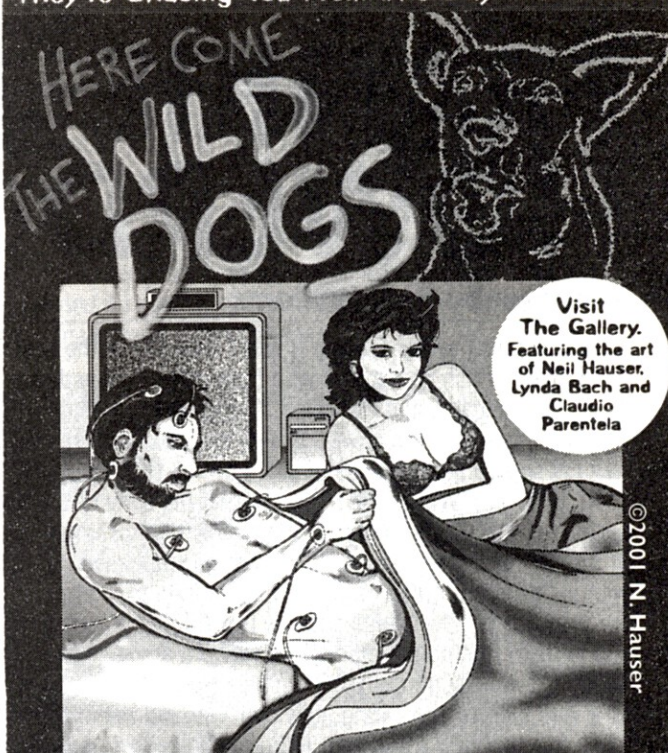
*****MANY MORE AVAILABLE*****

ALL TITLES BELIEVED PUBLIC DOMAIN. IF IN ERROR RIGHTS HOLDERS NOTIFY
IN WRITING AND TITLE WILL BE DISCONTINUED. ALL TAPES ARE FOR HOME PERSONAL USE O

*all adult titles require your signed statement that you are over 21
and that adult material does not violate your community standards.

**titles in foreign language unless otherwise indicated.

They're Chasing You From The Day You're Born.



Visit
The Gallery.
Featuring the art
of Neil Hauser,
Lynda Bach and
Claudio Parentela

©2001 N. Hauser

Original stories, current events, satire, art,
poetry and special features.

www.herecomethewilddogs.com

ALTERNATIVE CINEMA

INDIE VIDEO & DVD

NEW RELEASES!

OUTRAGEOUS INDIES!
OUTRAGEOUS INDIES!

\$19.99 VHS TITLES: MASKED AVENGER VS ULTRA VILLAIN IN THE LAIR OF THE NAKED BIKINI, SLIME CITY, ROT, THROUGH DEAD EYES (James Doolan), WOMEN'S PRISON MASSACRE, CANVAS OF BLOOD, SNUFF KILL, VAMPIRE'S SEDUCTION

\$29.99 VHS TITLES: FREAK, DEAD FRIGHT (FULTON), ASHES & FLAMES, ELECTRIC CORD STRANGLER, SNUFF PERVERSIONS, EVIL AMBITIONS, IN THE HOOD (Debbie Rochon)

GET THE FULL YEAR 2000 CATALOG!
You'll receive the full catalog, plus quarterly updates on new releases!
Send \$5.00 to the **ALTERNATIVE CINEMA** address below!

To Order by Mail: Send check or MO w/ payment and \$5.00 first tape: \$2.50 ea. addl. tape to:
ALTERNATIVE CINEMA VIDEOSHELF P.O. 371 Glenwood, NJ 07418
VISA / MASTERCARD ORDERS Call: (973) 509-9352 Fax your order to: (973) 509-3530
Remember to include exp. date of your Credit Card.

www.AlternativeCinema.com

TAPES OF TERROR

Your Video Source for the Best Quality, Selection and Service Since 1983! Now over 2,000 Horror, Exploitation, Sexploitation, Slasher, Cult, Sleaze, Eurotrash, Gore, Adult Classics, Obscure Cinema, Hong Kong Action/ Fantasy, Sci-Fi, and Many Hard-to-Find Rarities! \$20 each, plus \$3.25 s & h. (Add \$1 each additional tape) We Ship Worldwide! **ORDER 6 VIDEOS & GET THE 7th FREE! NO LIMIT!**

<input type="checkbox"/> Amuck! ('78/Ital.) Farley Granger, Barbara Bouchet <input type="checkbox"/> Assault ('70/UK) Suzy Kendall, Frank Finlay <input type="checkbox"/> Beyond The Darkness ('79) Twisted Joe V. Armatto dir <input type="checkbox"/> The Big Zapper ('73/UK) Violent P! Linda Marlowe <input type="checkbox"/> The Black Panther ('77/UK) Sadist tortures heiress <input type="checkbox"/> Body Talk ('81/X) Angelique Pettyjohn, Kay Parker <input type="checkbox"/> Burke and Hare ('71/UK) Yutte Stenggaard nude! <input type="checkbox"/> Cafe Flesh ('79/X) Uncut post nuke sexcapades! <input type="checkbox"/> Castle of Unholy Desires ('67/Spain) Adrian Hoven dir. <input type="checkbox"/> Count Dracula ('78/BBC TV) Louis Jordan. 2 1/2 hrs <input type="checkbox"/> Cry of a Prostitute ('72/Italian) Barbara Bouchet <input type="checkbox"/> Dracula Blows His Cool ('79/German) Sex farce <input type="checkbox"/> Frankenstein's Great-Aunt Tillie ('83/UK) Pleasance <input type="checkbox"/> Fraulien Devil ('77/Ital.) 3rd Reich Pleasure Train <input type="checkbox"/> Horror of the Zombies ('74/Spain) 3rd Blind Dead <input type="checkbox"/> Hot & Saucy Pizza Girls ('78/X) Desires Cousteau <input type="checkbox"/> House on Sinaw Hill ('75) Linda Hayden, Udo Kier <input type="checkbox"/> Infra-Man ('76/Chinese) Crazy Sci-Fi Superhero! <input type="checkbox"/> Island of the Burning Doomed ('67/UK) P. Cushing <input type="checkbox"/> Lady Stay Dead ('83/Aust) Gore psycho on the loose <input type="checkbox"/> Land of the Minotaur ('77/UK) Cushing <input type="checkbox"/> Legend of the Wolfwoman ('76/Italian)	<input type="checkbox"/> Ms. Stiletto ('69/Ital.) Brigitte Skay, Fred William <input type="checkbox"/> The Mysterians ('58/Toho) Inoshiro Honda's Sci-Fi <input type="checkbox"/> Naked Super Witches of the Rio Amore ('77) Franc <input type="checkbox"/> Night of the Seagulls ('75/Spain) 4th Blind Dead <input type="checkbox"/> Nothing but the Night ('72/UK) C. Lee, P. Cushing <input type="checkbox"/> Nuns of S'ant Archangelo ('73/ Italian/Letterboxe <input type="checkbox"/> Pets ('73) Candice Rialson in cult S&M erotica <input type="checkbox"/> The Rogue ('76/Ital) Barbara Bouchet, Margaret L <input type="checkbox"/> Slavers ('79) Slave trade epic. Britt Ekland, Ron E <input type="checkbox"/> S.S. Hell Camp ('76/Ital) Violence, Nudity, Tortur <input type="checkbox"/> Stetline Motel ('75/Ital) Ursula Andress, Barbara B <input type="checkbox"/> Titillation ('82/X) Angelique Pettyjohn, K. Natavidi <input type="checkbox"/> Torture Chamber of Dr. Sadism ('67/Ital) Chris L <input type="checkbox"/> 2069-A Sex Odyssey ('78/Ger.) Sci-Fi Alien Bab <input type="checkbox"/> El Vampiro ('57/Mex/ in Spanish) German Robb <input type="checkbox"/> The Virgin of Nuremberg ('63/Italian) Chris Lee <input type="checkbox"/> A Witch Without a Broom ('68/Spanish) Maria Perschy
---	--

Send \$2 for the Complete Uncut
TAPES OF TERROR VIDEO CATALOG
(Sent free with all orders)
Overseas Catalogs: Send \$3 USD

Payable to: P. Riggs, 11430 Mullins Dr.
Dept. PV, Houston, TX 77035-2632

Fax Your Order (713) 723-3689
With Credit Card Information

PayPal **VISA** **MasterCard** **AMERICAN EXPRESS**

SHOP ONLINE AT TAPES OF TERROR
www.morticiasmorgue.com/tot.htm

FRANKIE HOWERD

Interview by Tony Williams

During his heyday, Frankie Howerd was one of the best loved British comedians who frequently appeared on radio, theater, and television. Frankie Howerd changed with the times and was always being rediscovered. I remember well his superb performance of satire on the BBC TV show *THAT WAS THE WEEK THAT WAS* during the early 60's. As a performer then associated with the rapidly diminishing world of British music halls and radio shows, he surpassed everyone with his excellent grasp of modern satire then thought to be the province of new talents such as David Frost, Peter Cook, and William Rushton. I interviewed Howerd at the Grand Theatre, Swansea during 1978. Frankie Howerd impressed me as a very sincere and caring individual who did the utmost to make the interview a success. Although he is now gone, he is not forgotten.

He was born Francis Alex Howard in York, England in 1917 during WWI. "When I was very young I originally wanted to be an actor but I had a speech impediment and used to stutter. My voice used to go and I got very frightened. I joined amateur dramatic societies and enrolled in London County Council Drama School to become an actor. Then, because we were poor, I applied for a scholarship at the Royal Academy of Dramatic Art. But I failed at the audition because I started stuttering and became afraid so they threw me out. Then I thought that if I can't be a straight actor I'll become a comedian and concentrate on being funny. So I did patter acts and jokes of my own at concert parties, entertained at hospitals, scout halls, church halls, amateur talent competitions, anywhere that would have me." He was in The Royal Artillery during WWII. "When I went into the Army I entertained soldiers but not as a professional. I just did it as a hobby. That's how I learned what little I know about show business, by just standing up and talking."

After the war he worked as an insurance clerk but eventually found fame on stage and on the radio, then in films and on TV. "The easiest, as far as I'm, concerned, is the stage, live stage, because you have a live audience in front of you and you know exactly what you're doing. I started like this in old music halls in Swansea and Manchester. I first appeared in the old Swansea Empire Theatre during 1948-50 so I was trained to talk to an audience and it was the easiest thing for me to do. Television is the most powerful medium of all three because the most people see it. You're talking to a camera and people see you all over the world. But you don't know what effect you're having on people because you only see the recording afterwards. You record in March, appear in May, and you don't know what's going to happen at the time. Television producers can cut your performance and light it in particular ways. You have to do what you're told. Films are even more technical. The camera moves there, the cameraman lights the scene, you



rehearse, the area is lit again. You work from marks on the floor and you move from one mark to another. They may be chalk marks or bits of wood stuck in the floor and you're told exactly where to go, what to look at, and where to look in terms of camera technique. So you're much more like a puppet in a film. The easiest for me is the performance I'm doing tonight at The Grand Theatre, Swansea. I'm on my own so I do more or less what I want. But I enjoy doing films. The reason I enjoy them is because you do something different every day. Once you've done a scene in a film you're finished. You can't do it again. When a film is complete, that's it. But that's the sad thing about films. Once they're done, you can't do it again. The films appear and that's it. But if you do a stage show and it's not right one night, I've got a chance to correct it on another night.

"I began working in radio in 1946 when I got an audition for a show called *Variety Bandbox* which was the BBC's number one variety show on a Sunday night. They were looking for a comedian to alternate with the one they had, Derek Roy. So he did one week and I did the other. We had this sort of comedy feud and made jokes about each other. I think we were the first to do so over the air. I think we were also the first to do it probably anywhere." Note: Howerd was probably unaware of Jack Benny and Fred Allen's earlier planned running radio feud in America. "The routine became very popular and I think it went on for some four years. I later discovered that the writer in those days was the future comedian Eric Sykes." Sykes was later in many films including *THEATRE OF BLOOD* (73). "After that I went on to do a show of my own, *The Frankie Howerd Show*. So that's how I started in radio."

Howerd's first film role was in *THE RUNAWAY BUS* (54). "I knew the director Val Guest who was a friend of mine. I'd seen him direct a film and wanted to do a comedy thriller. Bob Hope's first real success was in *THE CAT AND THE CANARY*. I saw it when I was in the army and thought that if I ever get out I'd make a comedy thriller. I had the idea, very vaguely, that this is what I'd like to do. This director wrote the story but I mostly wrote my own part and we did it. In those days we didn't have much money so in order to make the film for forty five thousand pounds, which was very cheap then, you set the whole thing in a fog so you wouldn't use much scenery. The

great advantage was having Margaret Rutherford in it, who became a great friend of mine. Petula Clark also appeared in it, so it had a very good cast. We shot it in five weeks so we worked fast in those days." Director Guest, later known for *ENEMY FROM SPACE* (57), *THE DAY THE EARTH CAUGHT FIRE* (62) and others, had been writing screenplays since the early 30's. Future British invasion pop singer Clark had been in films since she was a child in '44. (Dame) Margaret Rutherford later starred in a series of Agatha Christie mysteries.

THE LADYKILLERS (55) was Alexander Mackendrick's classic Ealing studio comedy about crooks starring Alec Guinness, with Peter Sellers and Herbert Lom. "He was a marvelous director. I worked for a week on that but, unfortunately, something happened to me which happens to a lot of actors. Because the film was too long, a lot of my part was cut down because it really had nothing to do with the film. They cut out the middle but left the beginning and the end. It was almost sad to see what was left. I've made a lot of films and they've cut my performance. It's almost depressing because actors hate to have bits of their work to be cut out in films, or television for that matter. Things I've done have been cut out for reasons of time which is distressing. It ruins the sense, it ruins your performance because what you've done is not shown and what remains isn't your real performance." Howerd starred with Stanley Holloway in the Rank dog racing comedy and with Dennis Price and Alfie Bass in *JUMPING FOR JOY* (56). *AN ALLIGATOR NAMED DAISY* (57) starred Diana Dors (PV #32) and featured Margaret Rutherford and Howerd. *FURTHER UP THE CREEK* (58), from Hammer, was director Val Guest's sequel to his Naval comedy *UP THE CREEK* (58), Howerd played Bosun Dibble, a role played by Peter Sellers in the original. Shirley Eaton and Lionel Jeffries were also in the cast.

WATCH IT SAILOR! (61) was directed by Wolf Rilla and starred Dennis Price. *THE FAST LADY* (62), directed by Ken Annakin, starred James Robertson-Justice. Julie Christie was in it and Howerd had a small role. Most of Howerd's early films were released in America. One that was not was Michael Winner's *THE COOL MIKADO* (62), a version of the Gilbert and Sullivan operetta. "That was the worst film I've ever done. I'd say it was one of the worst films ever made. It was shot in a month and I was in it for two weeks. I didn't get much money for it. But I needed the money at that time because I wasn't doing very well. Also, I hadn't done a film for some time. It was a good idea had it been done properly. All sorts of people were in it

such as Tommy Cooper, Pete Murray, Mike and Bernie Winters and it should have been much better than it was. But the script was appalling. It made no sense because if you've got no script, you've got nothing because the script is everything." *THAT WAS THE WEEK THAT WAS* (62/3) was a then daring and ahead of its time political satire program on the BBC hosted by David Frost. A controversial American version, also with Frost, was presented during '64/5. Howerd was a frequent guest on the original. "I thought that if I can't beat it, join it. But I joined it in my own way, the Frankie Howerd way. I always try to keep up with the times."



CARRY ON UP THE JUNGLE and
UP POMPEII (with Julie Ege)



THE MOUSE ON THE MOON (63) was the sequel to the hit *THE MOUSE THAT ROARED* (59). It was American Richard Lester's last feature before *A HARD DAY'S NIGHT* (64). Margaret Rutherford, who George Harrison had declared was his favorite actress, starred and Howerd, by then a household name in England, appeared as himself. At the time he was starring on his own *FRANKIE HOWERD* show on the BBC. It was the first of his several TV shows and he appeared on many other programs. *THE GREAT ST. TRINIAN'S TRAIN ROBBERY* (66) was the 4th of a series of St. Trinian's girl school comedies.

Howerd was top billed as gang leader Alphonse Askett, who enrolls his two daughters in the school. It was the #9 hit of the year in England. Gerald Thomas had been directing all the very popular *CARRY ON* comedies since 1958. His *CARRY ON DOCTOR* (68) stars Howerd with Kenneth Williams and Jim Dale. A new *FRANKIE HOWERD SHOW* was from ATV in '69. *CARRY ON UP THE JUNGLE* (70) was the #7 hit of the year in England, ranked between *M.A.S.H.* and *MIDNIGHT COWBOY* (!). Howerd stars as Prof. Inigo Tinkle and encounters a female tribe, cannibals, and a gorilla. The cast includes Sidney James, Kenneth Connor, Joan Sims, Bernard Bresslaw as Upsidasi, and Valerie Leon. Black American Danny Daniels played a native leader (as he had in *THE OBLONG BOX* and *PREHISTORIC WOMEN*).

Howerd reached the height of his fame with *UP POMPEII*, a *CARRY ON* style BBC TV comedy series, as the "harlequin-ish" slave Lurcio who talks directly to the audience. The 13 episode series was written by Talbot Rothman (who also wrote *CARRY ON* films). Six episodes are now available as a two tape Collectors Set. The program led to a hit EMI feature film version released in America by MGM. Variety said it included a "full quota of double meanings, nubile damsels, sex, sauciness and sin, plus the droll personality of Howerd." In one scene Howerd disguises himself as a black slave. Julie Ege (PV #24)

and the black Minah Bird (OLD DRACULA, PERCY'S PROGRESS) were in it and the title song was by Ken Howard and Alan Blaikley, the team behind the pop group Dave Dee, Dozy, Beaky, Mick and Tich. 1970 was a peak year for British "lowbrow" comedy. UP POMPEII was the #9 hit of the year. ON THE BUSES (from Hammer) and PERCY (PV #21) were also in the top 10. Howerd then starred as Lurkalot in UP THE CHASTITY BELT (71) which featured Eartha Kitt as Scherazade and UP THE FRONT (72), a WWI comedy starring Howerd as Lurk and with Zsa Zsa Gabor as Mata Hari. The BBC series FRANKIE HOWERD IN WHOOPS BAGHDAD (72) was similar to UP POMPEII.

HOUSE IN NIGHTMARE PARK (73), set in 1907, starred Howerd as bad actor Foster Twelvetees. Described as "like William Castle's THE OLD DARK HOUSE with Howerd instead of Tom Poston," it features Ray Milland as the head of the crazy family, "The film I enjoyed making the most was THE HOUSE IN NIGHTMARE PARK with Ray Milland. I enjoyed making it because it was a comedy thriller and I like that kind of film. The only difficult thing about it involved swamps. It was very physically grueling to make because I was being chased upstairs and downstairs, ran through swamps, and was generally kicked around. I had to work three days in a pit of live snakes so it was a very tough film to make. But having said that, I enjoyed making the film because it was a good part and good parts don't come along all that often. It



had a good director (Peter Sykes) and if any actor has a really good part to play then he's happy. A comedian is always happy to have a good script he has confidence in. There is nothing worse than having a bad script, knowing it's a bad script, and having to make the most of it." HOUSE includes a bizarre sequence with Howerd in blackface drag (and Milland in whiteface). While minstrel show style blackface humor and singing had finally pretty much disappeared from American movies by the mid 50's, it continued to be acceptable and popular in British movies and on TV well into the 70's. Independent International was an American film company not concerned with political correctness. Known for Al Adamson movies, they re-released the German UNCLE TOM'S CABIN as WHITE TRASH WOMAN and released HOUSE as CRAZY HOUSE in '78. I.I. later retitled it again (as NIGHT OF THE LAUGHING DEAD).

After several more TV series, Howerd's autobiography On My Way I Lost It was published in '77 and he went to America to act in the musical SGT. PEPPER'S LONELY HEARTS CLUB BAND (78). The Universal release was directed by Michael Schultz (CAR WASH) and starred Peter Frampton, The Bee Gees and many others all doing Beatle songs. "The producer Robert Stigwood is a very good friend of mine. I've known him for over ten years. I first met him when he came over from Australia with The Bee Gees who were very big names ten years ago. So I joined his organ-

- 54 THE RUNAWAY BUS
- 55 THE LADYKILLERS (vid)
JUMPING FOR JOY
AN ALLIGATOR NAMED DAISY
- 56 A TOUCH OF SUN
- 58 FURTHER UP THE CREEK
- 60 TWENTY QUESTIONS (BBC quiz show)
- 61 WATCH IT SAILOR!
- 62 THE FAST LADY
THE COOL MIKADO
- 63 THE MOUSE ON THE MOON (MGM)
- 64 FRANKIE HOWERD (BBC series, to 65)
- 66 THE GREAT ST. TRINIAN'S TRAIN ROBBERY
- 68 CARRY ON DOCTOR (Par)
- 69 THE FRANKIE HOWERD SHOW (ATV series)
- 70 CARRY ON UP THE JUNGLE
UP POMPEII (BBC series)
- 71 UP POMPEII (VCI)
UP THE CHASTITY BELT
- 72 UP THE FRONT
FRANKIE HOWERD IN WHOOPS BAGHDAD (BBC series)



- 73 HOUSE IN NIGHTMARE PARK (CRAZY HOUSE) (NIGHT OF THE LAUGHING DEAD)
- 75 A TOUCH OF CASANOVAS (Thames tv pilot)
FURTHER UP POMPEII! (BBC special)
- 76 UP THE CONVICTS (series)
THE HOWERD CONFESSIONS (Thames tv series)
- 78 SGT. PEPPER'S LONELY HEARTS CLUB BAND (MCA)
- 79 THE PLANK (tv)
- 81 FRANKIE HOWERD STRIKES AGAIN (Yorkshire tv series)
- 82 TRIAL BY JURY
H.M.S. PINAFORE
THEN CHURCHILL SAID TO ME (series)
- 85 THE GONG SHOW (C4 tv series)
- 89 ALL CHANGE (Yorkshire tv series)
- 92 FRANKIE'S ON (series)
- 98 WHAT'S A CARRY ON? (series)

ization in London, did a show with The Bee Gees, and became friendly with him. Then he moved over to America, formed a big record company (RSO) and got involved with films and plays. When he came over last year and met me in his office, he mentioned that he had this script of *SERGEANT PEPPER* and asked if I'd like to appear in the film. I read through the script which was strange as far as I was concerned because there were no roles in it and I'm obviously not a pop singer. But I thought that it looked interesting and it would be a new market for me in reaching youngsters who spend a lot of money on pop concerts so I did it. I play a bumbling comic villain who never has any success, Mean Mr. Mustard, so I'm the villain of the piece. I do a couple of numbers but don't talk all that much. It's all mime and knockabout comedy." He can be heard singing (what else?) "Mean Mr. Mustard" and "When I'm Sixty Four" on the double soundtrack LP that made it to #5 in America before it hit the cutout bins.

"George Burns and I met two or three times on the set but we didn't actually appear together in the film. I think we did meet once during the funeral scene. I liked him very much, a very nice man with a great sense of humor. We mostly discussed British humor because he used to tour the old British music halls such as The London Palladium. So we compared notes. He is an extraordinary man because he's 81 and knows all about British show business because he reads all the books such as autobiographies and biographies. He was reading a book about Max Bygraves when I was over there so he kept in touch with British comedy and our show business personalities. Carol Channing came over for one of the last scenes in the film. They tried to get as many stars as possible to make a chorus and she was one of them. They even tried to get Bing Crosby, but he died a few months before the film began."

Vaudeville stars George Burns and Gracie Allen, billed as "The Famous American Comedy Couple," had first been a sensation in London in 1929. Crosby died in '77, shortly after taping a Christmas TV special with David Bowie. *PEPPER* was Howerd's only time acting in an American film. "There is not much difference because all film studios use the same type of technique. The differences arise from the expertise of the film crew particularly in America. They worked very long hours. I used to finish in British film studios around 6 PM. But there were also small differences. Coffee was available all the time. They had food such as peanut butters and doughnuts which were never around on British film sets. In British studios they would bring out a tea trolley once in a while and provide a running buffet. I worked at the old Culver Studio where they shot a lot of *GONE WITH THE WIND*. I was able to wander around and see the old MGM lot where they shot outdoor scenes. They had built a town which we used in the film called Heartland. I wandered over there and found a jungle pool which is now dilapidated where Esther Williams used to do her swimming. There was

also some mock-up streets left over from the old studios. But today, as in any film studio, you got up early in the morning, arrived, put on your make-up, did what the director told you to do before the camera. It's very much the same as in England. I'd like to go back over there because, obviously, when I was young, Hollywood was the big thing and I always thought it would be nice to go over and make a film there one day and see the studios. So I was thrilled to do so. The only thing is that many of the studios that were flourishing in the 30's, 40's and 50's have now closed down. But films are making a comeback, it seems, in Hollywood. The biggest studios over there are Universal Studios which makes a lot of television movies."

Howerd continued to star in TV series and make live appearances. He even hosted a British version of *THE GONG SHOW* and a children's show (*ALL CHANGES*). "Like most artists, I've had my ups and downs naturally. I suppose, in a way, I've had a certain determination to go on the stage. I enjoy doing pantomime. Also, I think I've kept interested in what's going on, kept curiosity going, and tried to keep moving with the times. I try to keep young and find out what the young people are thinking and doing. When I say 'keep young' I don't



HOUSE IN NIGHTMARE PARK

mean physically and I don't dress like a teenager because that would be stupid at my age. But I try to keep mentally young. I don't change myself but some of the things I do so I don't get stale. I think that young people today are not used to seeing comedians act on stage like I used to because they go to discotheques and pop concerts. Obviously, they're the generation who came after the old music halls. But if they see the type of thing I used to do today, it's a novelty for them. They're a great audience because they've never seen this type of thing before. It's like these old movies with Fred Astaire and Ginger Rogers they see on television which they think are marvelous because they've never seen people

singing and dancing that way. It's now become modern again. It's like Humphrey Bogart movies which have come back into fashion and become a cult. I might go to Australia, New Zealand, and Canada because I've been asked to tour there. Actors are like gypsies. You have to travel. We're really traveling salesmen and commercial travelers. We have to go out and sell our goods to make a living so it all involves a great amount of traveling. Very few actors can sit in the middle of where they are or stay at home. They have to travel because that is what acting is all about, meeting people all over the world. But I enjoy that. It's fine. That's why I joined the profession and that's what I do."

Frankie Howerd OBE (Order Of The British Empire) died on 19 April, 1992 at the age of 75. Having contracted a virus during a Christmas trip up the Amazon, Frankie was rushed to a Harley St. clinic and released at Easter to enjoy his last few days at home (from *The Carry On Companion* book). Howerd was said to be the favorite comedian of The Queen Mother.

PV

Bizarro video.com

Uncut videos shipped to you in 24 hours, thousands to pick from, on-line internet ordering, credit cards accepted, online samples, why go elsewhere for your video fix?

CUSTOMER COMMENTS

"I got my order and am very pleased with it...I will definitely be order more... the best of German series is exactly what i was looking for thanks again...and I look forward to doing more business with you...thanks again..."

Michael B

"Bizarro Video, I just wanted to say thanks for the BEST customer service I have ever received while ordering on the internet. Not only was the customer service fantastic, but the quality of the video was as well. I also wanted to say thank you for recommending "Among The Dead." I completely enjoyed it, and sincerely hope the makers will produce another challenging, inspiring, and engrossing film just as they did. "Among The Dead" was put together very very well-Thanks for recommending such a fantastic film. I very excited to expand my film collection with you."

Jeremy

"Dear BV, Thank you for your consistent effort for your customers. You can't go wrong with this kind of service."

MCH

**We Now Carry
Video CD's!**



Uncut and Unreal. We have the best selection and highest quality Cult, Exploitation, XXX-Horror, Torture, Sexy Vampire, Sleaze, Freaky, Reality, Celebrity, Classic Porn, Banned, Schoolgirl & Cannibalism videos. *Lowest prices, fast 24 Hr. service!* For a FULL SIZE mail order catalog send \$1 & signed over 18 statement to:

Bizarro Video PT - PO Box 5803 - Sun City West, AZ 85376

OR

Get on-line! See pics, read full reviews, see over 300 sample video clips from our most popular videos, shop on line and more at our HUGE award winning web site..but don't say we didn't warn you!

www.bizarrovideo.com



We even have exclusive videos that you will NOT find ANYWHERE else!



Remember those mind-numbing educational films you sat through during grade school? Well flashback to those dazed and confused times with these nostalgic scare film compilations! Each volume is about 2 hours long and features classic and obscure shorts from the 1940s-70s!

Classroom Scare Films Vols. 1-7
Campy Classroom Classics Vols. 1-5
Lifestyles USA Vols. 1-6
Health and Safety Vols. 1-3
Teenage Turmoil Vols. 1-4
Driver's Ed Scare Films Vols. 1-6

Christian Scare Films Vols. 1-8
Mindbenders Vols. 1-2
Atomic Scare Films Vols. 1-3
G.I. Scare Films Vols. 1-4
Sex Hygiene Scare Films Vols. 1-4
and many many more!

ALL VIDEOS \$15 EACH!

SEND \$5 FOR A COMPLETE CATALOG!

(Please state with signature that you're 18+)

Foreign send \$10 for a catalog!

SOMETHING WEIRD VIDEO®

SOMETHING WEIRD VIDEO - POB 33664 - SEATTLE, WA 98133
(206) 361-3759 - FAX (206) 364-7526 - www.somethingweird.com

CultAdultHorror
Quality Videos \$10-15

Rare 1970's-1980's & more
1000's! All Genres!

Catalog \$3 (refundable)
payable to: Tom French
PO Box 5161
Sun City West, AZ 85376
1970's XXX Review Zine #'s 1,2,3,4 - \$3ea
(all four issues \$10)

must be 21+

PUSSEY THEATRE

100% Apeshit Rock

Estrus Sampler

(Vol.2) 24 Tracks \$5.98 PPD

Estrus 100% Apeshit Rock Sampler

(Vol.2)

ESTRUS RECORDS P.O. Box 2125 Bellingham, WA 98227

Write for a free catalog Distributed by Touch and Go

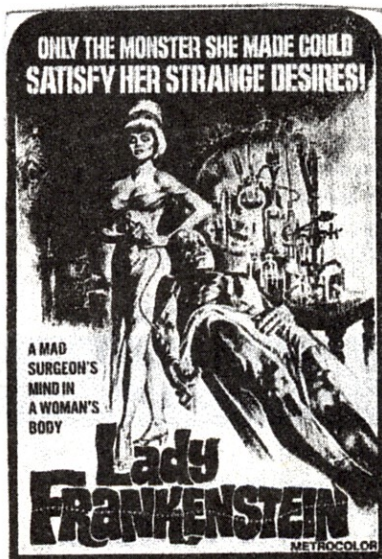
UNEARTHLY VIDEO GIVES YOU MORE!!!

In Psychotronic Since #22!
Our 5th Big Year!!!

All genres: Adventure, Asian, Comedy, Crime, Cult Director, Docu, Euro, Exploitation, Giallo, Gore, Horror, Hardcore-Adult, Japanimation, Jungle, Mondo, Music, Mystery, Nazi, Obscure, Sci-Fi, Softcore-Adult, Spy, Western, Women In Prison, and more!!!

1000s of titles!!! New releases constantly added!

Great quality! Low priced: buy 3, get 4th FREE! No limit!
Send a dollar for a shocking illustrated catalog!



UNEARTHLY VIDEO

Dept. P, PO Box 681914, Orlando, FL 32868-1914

UnearthlyOne2000@aol.com

Serving the Collector's Video Market Since 1986.

CAPE COPY CENTER

No Other Video Outlet Quite Like It!

Specializing in the Following Genres:

- Film Noir
- Exploitation
- Foreign
- Pre-Code
- Blaxploitation
- Cult
- WIP
- Biker
- Sexploitation
- Low Budget Obscurities
- Rare & Out-of-Print
- Vintage & Classic Adult
- Neglected Gems
- Silent
- Documentaries
- Young Actresses
- Horror
- and more!

Send For Free List of Available Titles.

CAPE COPY CENTER
631 Main Street
Hyannis, Mass. 02601
phone (508) 775-6500

| Mention this publication |
| and receive bonus |
coupon!

o Other Video Outlet Quite Like It

Specializing in the Following Genres:

ir
tion

- Low Budget Obs
- Rare & Out-of-P
- Vintage & Class



THIRTIES

EAST OF BORNEO (Sinister, 31) D George Melford, S Edwin Knopf, P Carl Laemmle Jr.

Lina (Rose Hobart from LILIOM) travels up river (APOCALYPSE NOW style) searching for her lost husband Dr. Clark. She discovers that he (Charles Bickford) has become a cynical, drunken court physician (because of a jealous misunderstanding) for the charming smiling, but ruthless chess playing Prince Hashin (Georges Renavent who was also in serials). The prince condemns Clark to death by crocodiles. Other jungle perils are a huge (real) snake, a leopard attack, armed natives who play drums and gongs, and an active volcano. Neila (the Mexican Lupita Tovar) is the Prince's main woman and Osman (Noble Johnson) is his right hand man. It's interesting and surprising to see the DRACULA crypt set used here. Melford directed many silents, Spanish language versions of Universal movies, including DRACULA and THE CAT CREEPS (both with Tovar) and the serial JUNGLE MENACE (37).

ZOO IN BUDAPEST (33) D/S Rowland V. Lee, S Dan Totheroh, Louise Long

This unique 20th Century Fox hit which plays like a fairy tale must be one of the first animal rights movies. Naive zoo employee Zani (blonde Gene Raymond) relates to and cares for all the animals. When rich ladies show up in furs, he steals and burns them. The kindly zoo director (O. P. Heggie, the BRIDE OF FRANKENSTEIN blind man) protects him from complaints and he's contrasted with a mean worker called Hiney ("the hyena"). When a group of female orphans who are treated like slaves arrive, he encourages Eve (Loretta Young) to escape. Meanwhile a nighttime manhunt is on for a lost child (Wally Albright, the poor little rich kid from OUR GANG). The three almost form a perfect misfit family in a man made paradise, but a tiger attacks an elephant causing a stampede and wild cats run free. Major atmospheric parts resemble a classic silent film. Top cinematographer Lee Garmes' credits include SCARFACE and NIGHTMARE ALLEY. ZOO is romantic, sexy (Eve changing her clothes in the foggy swamp), exciting (the stampede) and very odd when several animals seem to be near human thanks to visual and audio FX. Lee (SON OF FRANKENSTEIN) had directed two Warner Oland Fu Manchu movies.

MURDER IN THE MUSEUM (Sinister, 34) D Melville Shyer, S E. B. Crosswhite, P Willis Kent

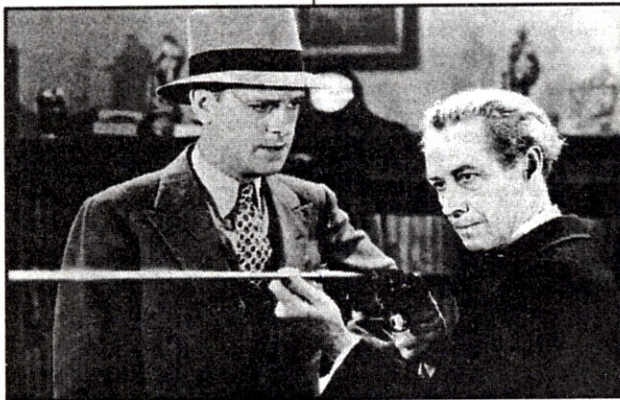
The museum of the title is a small main street freak show, in the P. T. Barnum tradition. It's run by the magician Professor Mysto (Henry B. Walthall in one of his last roles). When a city councilman who had been "shooting his mouth off about dope peddling" is assassinated there, his niece (Phyllis Barrington) and a reporter (John Harron) both investigate. In one scene, they go upstairs and drill a hole in the floor to spy on the museum below. Attractions (all suspects) include a "living" woman's head, an armless artist, a Mexican knife thrower,

"kootchie" dancer Fatima, a gypsy, and Bozo the cannibal. "Elvo, The Sheep Headed Cannibal" growls but is kept hidden in a box that viewers had to look down into. This was when fake cannibal attractions were common (see the Our Gang KID FROM BORNEO short). Patrons lured in by a barker also are offered stereo views (they would have been nudes) and a Punch And Judy puppet show. The awkward Progressive roadshow feature was re-released (as FIVE DEADLY VICES) in the late 30's with footage of strippers added.

POSTAL INSPECTOR (Sinister, 36) D Otto Brower, S Horace McCoy

While Warners were making patriotic G-man movies, Universal made one with a post office agent hero. It includes romance, music, comedy and a natural disaster (a flooded city), and manages to promote the National Guard and The Red Cross too, all in 58 mins. After FDR (a sound-a-like) is put on the D. C. headquarters speaker phone, inspector Bill Davis (Ricardo Cortez) is sent to a west coast town. His brother (Michael Loring) falls for singer Connie Larrimore

(blonde Patricia Ellis), whose publicity minded manager is Gregory Benez (Bela Lugosi). Benez, who also owns the classy nightclub she's appearing in, owes money to the mob. All three male leads want Connie, who sings in a plane, in a shower, in the club and on the radio. Comic relief is provided by various wacky inventions and mail fraud scams. Bill declares "We make them keep their promises or we put them out of business." An unbilled Hattie McDaniel plays Connie's maid Ebby. She gets scared on a plane, sings and dances to a rumba song and says "Yasum." During the flood rescue segment (actual news footage is used) a



MURDER IN THE MUSEUM with H.B. Walthall

scene was inserted of a black man rescuing a chicken. One whole sequence was very oddly and badly redubbed and the print has some jumps. Cortez (aka Jacob Kranzt) had been a silent star but was about to be reduced to roles in Charlie Chan and Mr. Moto movies. This was Lugosi's last feature (he followed it with two serials) until SON OF FRANKENSTEIN (39).

SEQUELS WITH CRAIG SHEFFER

HELLRAISER: INFERNO (Dimension, 00) D/S Scott Derrickson, S Paul Harris Boardman, P W. K. Border, Joel Soisson

Craig Sheffer (who narrates) is Joseph, an intelligent but BAD LIEUTENANT type Denver police detective. He guzzles booze, steals and sniffs coke, uses hookers, beats suspects, tampers with evidence, and frames his partner (Nicholas Turturro). He also plays chess and does sleight of hand magic. When Joseph is taken back to his childhood and shown flashes of his wretched life, you almost expect him to be called Scrooge (or George Bailey). There is no happy ending or redemption though. He deserves his Hell. Unlike the last two films in this series, #5 is very serious, and low on modern special effects. Characters are decapitated, flogged, pierced, and torn apart, but much of the extreme violence is offscreen. The silent Cenobites resemble eyeless aliens with long tongues (one

is played by a real human torso) and Pinhead (Doug Bradley) makes a brief appearance. I liked the zombie parents but what's with the cowboys? Also with James Remar as a bearded shrink/priest, Nicholas Sadler (ice cream truck drug dealer), Noelle Evans (neglected wife), and Sasha Berrese (hooker).

TURBULENCE 2 - FEAR OF FLYING (Vidmark, 00) D David Mackay, S Rob Kerchner, Brendan Broderick, Kevin Bernhardt, P Mike Elliot

Terrorists on a flight from Seattle to L.A. are tricked and killed by other terrorists. To add to the chaos, there's a deadly storm, the pilots are drugged or killed, and the government plans to shoot the plane down over the ocean so a nerve gas bomb won't reach land. It's up to Martin (Sheffer), a widowed plane designer dad and Jessica (Jennifer Beals) to save the plane and millions on land, and most of the passengers (including the leads) are members of a traumatized terrified fear of flying group. Plot absurdities included having Beals able to understand Czech because she knows a few words of Polish and a lawyer thrown out of the plane and landing right at the feet of the flight controller (Tom Berenger in a nothing role). With Jeffrey Nordling who is no Ray Liotta. Accents make it obvious that this was made in Canada.

RECENT

CECIL B. DEMENTED (Artisan, 00) D/S John Waters, P John Fiedler, Joe Caracciolo Jr., Mark Tarrlov

This is Melanie Griffith's best movie in years by far, but PECKER (PV #30) was better. Demented (Stephen Dorff) and his gang of young indy film loving terrorists kidnap spoiled movie star Honey Whitlock (Griffith) during a Baltimore premiere and force her to act in their no budget production. They stay "celibate for cinema" while invading a Maryland Film Commission luncheon, a drive-in, and a screening of PATCH ADAMS and they recruit martial arts and porno movie fans to help with their anti Hollywood crusade. A former porn actress (red haired Alicia Witt) and the crack smoking Lyle (Adrian Grenier) are Honey's co-stars. With Tenzele Uzoma (who sings and raps), Mink Stole, Ricky Lake, and Patty Hearst, whose real life kidnapping inspired the plot. Kevin Nealon is the star of GUMP AGAIN, Roseanne interviews Eric Roberts and several other Waters regulars have small parts. The opening theme (by Moby) is interesting, but I missed Waters' usual inspired selection of old pop songs.

SHRIEK IF YOU KNOW WHAT I DID LAST FRIDAY THE 13TH (Trimark, 00) D John Blanchard, S Sue Baley, Joe Helms, P Stephen Nemeth, Andrew

Dawson (former child star Harley Cross), the new kid at Bulemia High, and the short haired Martina (Majandra Delfino) are the main characters in this idiotic but tame rival to the big hit SCARY MOVIE. Most of the young stars, including Simon Rex, blonde Julie Benz, Aimee (sister of Heather) Graham, and Donny Strong as Boner, have conflicting flashbacks. With Tom Arnold as a security guard, Tiffany-Amber Thiesson as the MTV reporter, Shirley Jones as a nurse, Rose Marie as a teacher, Coolio, dressed like Prince, Kim Greist, Mink Stole, Jimmie Walker as a pimp, and a spoof of the horrifying POP UP VIDEO show. The theme by Redd Kross was the best part for me, but considering that Rhino produced this, I'm surprised they didn't use some of their many already licensed pop hits. Cross and Graham were both recently in DANCE WITH THE DEVIL (PV #32). Blanchard has directed for SCTV and MAD TV.

A CRACK IN THE FLOOR (Monarch, 01) D/S Sean Stanek, D Corbin Timbrook, P S. Norris Johnson

Six young people go to a remote cabin in the woods for a vacation and are killed

off by a long haired psycho who lives in a secret basement. This uneven mess of a movie was obviously made by two guys with different ideas. It has irritating false scares, several dumb comic relief characters, flashbacks, a nightmare, death by pitchfork, and a rape. The pot smoking advocate (Francesca Orsi) has a shower scene. The others are Mario Lopez, Bently Mitchum, red haired Daisy McCracken, Justine Priestley and Jason Oliver. Bo Hopkins plays yet another sheriff, Gary Busey and Rance Howard show up as filthy insane backwoods hicks, and Tracy Scoggins and David Naughton are in flashbacks.

THE FACULTY (Dimension, 98) D/edit Robert Rodriguez, S Kevin Williamson, P Elizabeth Avellan

Rodriguez put INVASION OF THE BODY SNATCHERS references, scenes (and even Kevin McCarthy) in his ROADRACERS (PV #23) and now he's basically done a clever remake (complete with Robert Heinlein references), disguised as another teen horror movie. At a worn out football obsessed Ohio high school, parasites take over teachers, then students. While similar movies use the obvious liberal/punk/misfits vs. the conservative jocks angle, this one goes deeper by matching up odd couples against the common enemy. To prove who is still human (as in THE THING) the students have to snort drugs and the school



Rodriguez directing Jon Stewart

dealer (Josh Hartnett, from HALLOWEEN H20) becomes a hero. Elijah Wood (THE ICE STORM) stars, with Jordana Brewster, Shawn Hatosy, Clea Du Vall, and cute blonde Laura Harris (from HABITAT), who has nude scenes. The main teachers are Robert (X-FILES) Patrick, Jon (DAILY SHOW) Stewart, Famke Janssen, and Piper Laurie. Also with Salma Hayek, Bebe Neuwirth, Summer Phoenix, Christopher McDonald, Hyde from THAT 70's SHOW, singer Usher, and Earthlink.com founder Harry Knowles. The mostly effective FX are by KNB and rebellious soundtrack remakes ("I'm 18," "The Wall"...) are by Creed, Soul

Asylum and others. It was filmed in Austin.

FEAR RUNS SILENT (MTI, 99) P/D/S/edit Serge Rodnunsky, P Gerald I. Wolf

Kerry (Suzanne Davis), a depressed, curly haired FELICITY look teen relates a mix of on/off flashbacks (some are told by an Indian) inside of flashbacks, to a shrink. During a wintertime school field trip to scenic Big Bear, CA, her friends are attacked and killed off by a horde of barely seen animal men. Meanwhile, she's seen in a straitjacket in a padded cell and meets her childhood self. It all relates to her abusive stepfather. This is a rare movie that's so loaded with reality jolts, it can make you feel like you're stoned. Parts made me think of CURSE OF THE CAT PEOPLE and ISLAND OF LOST SOULS with the addition of bits of gore and odd humor (Kerry attends Sasquatch High!) and teasing sex (she's tied up and runs through the woods with no pants on). Other teens are played by James O'Shea, Bobby Jacoby, and Elizabeth Low, Stacy Keach is the teacher and Billy Dee Williams is the sheriff. The director made two bonehead 1996 action movies, DEAD TIDES with Roddy Piper and FINAL EQUINOX (PV #22) with Joe Lara, but this one is oddly inspired.

IN THE WOODS (Dead Alive, 98) P/D/S Lynn Drzick

The box art and title make you expect another BLAIR WITCH copy. Instead this regional feature (from Portage, Michigan) is about what happens after young fireman Alex (D. J. Perry) goes hunting with his chief and they dig up a makeshift grave, unleashing a demon. Eventually there are two demons, a "killer Cujo devil dog" (it looks like a wild boar) and a barely seen upright one. Body parts (a head and a bloody torso) are left on Alex's property so he and his wife (Aimee Tenaglia) go to stay with a cop and his wife. All the detailed character development before the killing starts points to Stephen King as the main

influence. A silly brief flashback with swordsmen supposedly explains the origin of the creatures. The actors (especially Perry) are better than average and parts are scary.

BOLTNECK (Pioneer, 99) D Mitch Marcus, S Dave Payne, P Paul Colichman, Mark R. Harris

Before Halloween L.A. student Frank Stein (star Matthew Lawrence), uses a criminal's brain to bring high school outcast Karl back to life after some jocks accidentally kill him. The tall, soft spoken and extra strong Karl (Ryan Reynolds) seems irresistible to females and settles scores with several characters. Nobody really dies in this forgettable low key teen comedy which should be called *Stitch Head* since there are no bolts. It seems like a PG-13 (it's unrated). There's a gay gag and a missing girl returns with breast implants. With Christine Lakin as the girl Frank wants and adult actors Judge Reinhold (brain surgeon dad), Shelley Duvall (mom), Charles Fleischer (teacher), and Richard Moll (Karl's drunken dad). The soundtrack includes a barely heard Cramps song. It's by the director of *A BOY CALLED HATE* (95) and Sam Irwin was an exec producer.

SLEEPY HOLLOW HIGH (Sterling, 00) D/S/FX/act Kevin Summerfield, P/D/edit/cine Chris Arth

Before Halloween, five troubled high school students are ordered to clean up in the woods where a pumpkin head horseman has been killing. The kids include Shannon (Meagan Lopez), a brilliant misfit computer hacker, Z (Ruben Brown), a big bald black drug dealer, and Bobbi (Maria Cooper), his pregnant girlfriend. Both lead female characters have suicidal tendencies. With decapitations, nightmares, and some 70's style punk music. This is better than you might expect for a local *SLEEPY HOLLOW* ripoff, but the scenes of a sobbing tied up white guy with a hood over his head being tormented by the black couple seemed a little out of place. Summerfield plays the teacher in charge of the community service project and Baltimore area movie regular George Stover is a teacher in classroom scenes. It was filmed in Sylersville, Maryland.

ED WOOD'S DEVIL GIRLS (00) P/D/S Andre Perkowski, P Christine Malcom

Partially based (more or less) on Wood's 1967 novel, this b/w comedy from Chicago has actors as Criswell, Lobo and Kelton the cop plus several characters (bad girls, drug dealer, addicts...) from the book. It's heavily padded with scenes from actual Wood films of the 50's, altered to make them look worse than they actually do and other Wood movie scenes are recreated. Other existing footage is from various public service shorts and *DEVIL BAT*. I guess I'm just tired of Woodploitation, but this should have been a lot more fun. With Katie Dugan, Jody-Ann Martin, and Sandra Delgado. Rudolph Grey and Mark Pirro are thanked at the end. Contact perkowski@interaccess.com

THE ST. FRANCISVILLE EXPERIMENT (Trimark, 99) P Dana Scanlan

This pathetic tasteless, *BLAIR WITCH* clone is set in a mansion instead of the woods. Except for some footage from New Orleans and a wax museum, it's all young unknowns talking to the camera on a set. They're all scared by the (unseen) ghosts of deformed slaves who were chained and maimed. Nobody, including the black "voodoo priestess" who is interviewed, has an accent. It's from the Kushner /Locke Company (they used to back Wes Craven movies) and has no other credits.

IN HIS LIFE: THE JOHN LENNON STORY (00) P/D David Carson,

S Michael O'Hara, P Colin McKeown, Donna Molloy

NBC aired this on the anniversary of Lennon's death. It does a good job showing how the pre world famous Lennon (played by Phillip McQuillan as a young adult) was torn apart by divorce, tragedy and death. His absent mother Julia (Christine Kavanagh) inspires him by reminding him that his father was a (blackface) minstrel show star who had played in America. Meanwhile his stern disapproving Aunt Mimi (Blair Brown) raises him. Other important people are Stu (Lee Williams), Brian Epstein (Jamie Glover), Paul (Daniel McGowan who looks the most like his character), George, Cynthia and Astrid. Actual locations that inspired later songs are used and it's fun to see the band crossing Abbey Road with Pete Best (Scot Williams). I doubt if that really occurred, but having the band change hairstyles only after a very weird looking Ringo (Christian Ealey) joins is clearly a mistake. The group performs oldies but the only Beatle written song heard is "She Loves You." It's by the director of *STAR TREK: GENERATIONS* (94).

STITCHES (Full Moon, 01) D Neal Marshall Stevens, S Benjamin Carr, P Chuck Williams, J. R. Bookwalter

A stern older woman (Elizabeth Ince) who is actually a demon, moves into a boarding house and proceeds to capture the souls of the inhabitants in a book of paper dolls. Like countless other Full Moon quickies, it takes place in a few

rooms of a house and has minimal FX. The difference with this somber slow moving talk filled fantasy is that it's a period film (Depression era I'm guessing) with adults instead of teens and there's no sex and minimal violence. Robert Donovan almost resembles Fred Schneider of The B52s with his thin mustache and Debra Mayer is the maid.

SPAIN

NIGHT OF THE SORCERERS (Midnight, 73) D/S Amando De Ossorio

(*LA NOCHE DE LOS BROJOS*) In Africa during the 1920's natives dance while their leader whips a white woman until she's naked. She's raped and decapitated, then her head screams. Colonial soldiers arrive and slaughter the natives. The rest of this horror fantasy shifts to the "present." A professor (Jack Taylor with a droopy mustache), a hunter (Simon Andreu) who has sex with his hot tempered half breed lover Domica (Kali Hansa) in a river, a local fur trader and two blondes are on safari. The victim in the prologue is now an age-

less jungle vampire goddess and the natives are masked cannibal zombies who rise from piles of rocks. Her first victim, rich blonde voyeur/photographer Carol (Lorena Tovar) gets the same whip/decap treatment. She also enjoys a nude sponge bath in a flashback. Eventually three vampire women in leopard skin bikinis are running slow motion through the jungle. In the end the natives are slaughtered by whites (again!). This Spanish movie (filmed in Portugal) is (in alphabetical order), imaginative, racist, ridiculous, scary, sexist, sexy, silly, and it probably played all over the world. This uncut version (with Japanese subtitles) looks excellent. The out of print Unicorn version was at least 6 mins. shorter. With Maria Kosti and Barbara King.

INQUISITION (Sinister, 76) D/S/star Jacinto Molina, P Roberto Moreno

This is a seemingly uncut English dubbed version of a Spanish/ Italian production set in 16th century France during the plague. The first feature directed by Molina/Naschy, it mixes wild exploitation with some period detail and actual history. Notorious witch hunter Judge Bernard de Fossey (Naschy) and two other men arrive in a town for a series of trials, torture chamber sessions and



burnings. Four nude beauties frolic in a river, but after a troublemaking one eyed voyeur servant reports to the judges, naked women are stretched, burned, cut and killed in the name of God. When the lover of Catherine (Monica Randall), the daughter of the judge's wealthy host, is killed, she turns to witchcraft. Catherine has nightmares and visions but her experiences at a "sabat" turn out to be pure fantasy. One nightmare looks and sounds like a Sergio Leone movie flashback. The tortured judge becomes obsessed with her but tries to resist. After his sex fantasy, he whips himself. They eventually are both burned at the stake. There's a goat head devil and Naschy himself appears as Satan. Daniela Giordano plays Catherine's friend. It was released in 78.

FIFTIES

THE THIEF (Englewood, 52) D/S Russell Rouse, P/S Clarence Greene

This experimental b/w no dialog drama is so good at conveying alienation and paranoia that parts reminded me of ERASERHEAD. It has a full score and sound effects but not a word of dialog. U.S. government scientist Dr. Fields (Ray Milland) is forced by an enemy agent (Martin Gabel) to microfilm nuclear secrets which are then passed from one courier to another. The scientist sits dreading the loud ringing of his (tapped) phone and has to travel from D.C. to NYC. He's eventually moved to a flop house where a sexy neighbor (Rita Gam) tries to entice him, he has a nightmare and sits and sobs. The lone action sequence takes place inside the top of the Empire State Building. I enjoyed the location work at Grand Central and the Lincoln Tunnel (looking pretty much like they do now), the Times Square subway station and 42nd St (note the Flea Circus) which are unrecognizable and other famous spots. The U. A. release would make a good Milland scary NYC double bill with LOST WEEKEND.

DESTINATION SPACE (Sinister, 59) D Joseph Pevney, P/S Rip Van Ronkel

This CBS pilot film from Paramount doesn't seem to be in any reference books. Benedict (Harry Townes) has to defend his plan for the first manned Moon orbit during a Senate hearing. One senator (Robert Cornwaite), obviously patterned after McCarthy, mocks the plan as "Benedict's Billions." The determined hero defeats the "utter nitwit" with a pro space program speech. Eventually the mission is accomplished with an official observer (Edward Platt) on board. Meanwhile we see a space wheel, a meteorite collision and space walks, all using models as good or better than ones in 50's theatrical films. The familiar cast includes Whitney Blake as Benedict's fiancée, Cecil Kellaway, Charles Aidman, William Traylor, and John Agar in a minor role as an astronaut. Townes was in SCREAMING MIMI and on every sci fi TV show of the period. Pevney had directed MAN OF A THOUSAND FACES (57).

ENGLAND

TRANSATLANTIC TUNNEL (Englewood, 35) D Maurice Elvey, S Kurt Siodmak

Readers of Forry Ackerman's Famous Monsters all know about this epic sci fi drama, and that it was the remake of the German DER TUNNEL (33). Now the Gaumont British release print (THE TUNNEL) running 94 mins. is easy to find on tape. Engineer Richard McAlan (Richard Dix) neglects his family in London for many years while he realizes his dream project, a tunnel from England to

America. He reluctantly agrees to do "cheap publicity" and is blamed when many die (offscreen) during dramatic undersea accidents. McAlan leaves his noble best friend (Leslie Banks) with his wife (Madge Evans), the daughter of the wealthy crippled industrialist backer (C. Aubrey Smith). Much time is spent on personal conflicts and love triangles, and a devious arms dealer plots to take over the project. With some impressive giant sets and miniatures, two way TV sets, a giant radial drill, a futuristic helicopter, and a marijuana reference. Two major prestige actors were guest stars. George Arliss as the prime minister makes a point of wanting to "unite our English speaking nations" and Walter Huston (not long after GABRIEL OVER THE WHITE HOUSE) is the U.S. president. It all ends with "God Save The King." Elvey also directed HIGH TREASON (30) and THE LODGER (32).

HAUNTED HOUSE OF HORROR (VSOM, 69) D/S Michael Armstrong, D Gerry Levy, P Tony Tenser

(HORROR HOUSE) Eight young people leave a Carnaby St. area party and hold a seance in an old candle lit house where one of them (Mark Wynter) is killed. The very out of place (in every way) American Chris (Frankie Avalon) takes charge and they hide the body and lie to the police (led by Dennis Price) about the "missing" person. The main suspect seems to be an older married man (George Sewell), angry that his affair with the best looking female (Gina Warwick) has been ended. The Tygon/AIP co-production was filmed by Tygon (as THE DARK) then AIP had dull new scenes with Avalon added by an (uncredited) director. The tightly edited bloody murder and scenes of females sobbing uncontrollably are intense though. With blonde Jill Haworth (from IT), future TV stars Richard O'Sullivan, Robin Stewart and Veronica Doran a brief look at the legendary Apple headquarters mural, and a bit of (uncredited) background rock music by The Pretty Things. Wynter, an early 60's pop star with 8 top 40 hits, also sings in a bar. Armstrong directed the famous MARK OF THE DEVIL (70) next. The print (with Danish subtitles) is dark.

TIME FLIES (Englewood, 44) D Walter Forde, S J. O. C. Orton, Ted Cavanagh, Howard Irving Young, P Edward Black

In Manhattan a con man (radio comic Tommy Handley as himself), Susie (American Evelyn Dall), a wise talking blonde American nightclub singer and her partner Bill (George Moon) join a professor (Sir Felix Aylmer) in his "Time Ball."

They end up in 16th Century England where they introduce swing music, dictate lines to Shakespeare, introduce tobacco to Walter Ralfeigh and auction off America (!). Most of the humor contrasts 1940's British and American slang and music with 16th Century British. Pocohantas goes to a bar and says "Me Thirsty!" Goofy FX include the stars briefly becoming babies in space, and at one point the film speeds up so they sound like The Chipmunks. Dall appears in male drag and there are several drug references. Best of all, Aylmer acts and sounds almost exactly like the professor on FUTURAMA! The Gainsborough fantasy runs 88 mis. Hadley had also been in Hitchcock's ELSTREE CALLING (30). Forde also directed BULLDOG JACK (35).

HORROR HOSPITAL (VCI, 73) D/S/act Anthony Balch, S Alan Watson, P Richard Gordon

Dr. Storm (Michael Gough in a wheelchair) and Olga (Ellen Pollock), a former madame, lure students to a remote home for a holiday (vacation) and turn them into zombies. An obviously gay travel agent (Dennis Price) sends them there and two black leather bikers in full helmets (an idea from THE UNDERTAKER AND HIS PALS?) make sure nobody leaves. Storm whips his dwarf assis-



tant (Skip Martin from MASQUE OF THE RED DEATH) and has a special car that decapitates people. Jason (star Robin Askwith) arrives with Judy (Vanessa Shaw, who has a shower scene). Flashbacks show the evil doc when he could still walk. A long haired satanic rock band (Mystic) plays in a club. Hallmark released the outrageous (for the time) feature in America in '75 as COMPUTER KILLERS. Balch had created the re-release sound version of WITCHCRAFT THROUGH THE AGES.

THE FIRM (J 4 TH!, 88) D Alan Clarke, S Al Hunter, P David M. Thompson

Gary Oldman (with a mustache) stars in this BBC drama as Bex, a smiling sadistic Cockney soccer hooligan. He and his (interracial) chanting ICC (Inter City Crew) followers battle a violent rival group who like to vandalize and burn cars. When his lifestyle endangers his baby and his wife (Leslie Manville) throws him out (again), he visits his father (who had been just like him) and stays in his unchanged childhood bedroom. The ending effectively shows that these guys will never grow up or stop making England the worst country in Europe for mindless sports related violence. It's by the director of SCUM (80). With Philip Davis as the blonde rival Yeti and Dean Martin on the soundtrack. Oldman, of course, went on to play Dracula and Dr. Smith.

SEVENTIES

BLOOD MANIA (VSOM, 71) D Robert O'Neill, S Toby Sacher, Tony Crechales, P/act Chris Marconi

Hateful artist Victoria (Maria de Aragon) kills her own rich bedridden clinic owner father (Marconi) for his money. She also seduces Dr. Cooper (Peter Carpenter) who is being blackmailed for illegal abortions. Their arty sex scene begins with popping amyl nitrate and is backed by "electronic sounds by Wurlitzer." Other music features wah wah guitar leads. Her blonde sister Gail (Playboy's blonde Miss April, 72 Vicki Peters) returns home with a tough older female (aka lesbian) companion (Jacqueline Dalya), and inherits the father's fortune. Victoria really loses it when Cooper and the sister fall in love (at a Renaissance fair). With Alex Rocco as the lawyer and Reagan Wilson. De Aragon was also in the director's very different WONDER WOMEN (PV #30). Gary Graver was the cinematographer and Gary Kent was production manager. The tape of the Crown Int. release has Portuguese subtitles.

LITTLE LAURA AND BIG JOHN (HPV, 72) D/S Luke Moberley and Bob Woodburn, P Lou Wiethe

In the Pompano, Florida beach area John Ashley (Fabian) accidentally shoots an Indian. Soon he's robbing banks and trains with his childhood sweetheart Laura (Karen Black) while wearing an eyepatch. Laura's mother (Ivy Thayer) talks to the camera as she relates it all in confused flashbacks (even though she didn't witness anything first hand). Kenny Miller provides comic relief as John's horny blonde cousin. Black's major scene is singing while drunk. An unknown actress has a topless scene and another takes a nude swim. The music includes inappropriate 70's wah wah guitar. The sets are extremely cheap, the editing is awful and the print is jumpy and worn. Also with Paul Gleason as the sheriff. Fabian had also been in Larry Buchanan's similar but better regional BONNIE AND CLYDE copy, A BULLET FOR PRETTY BOY (PV #33).

PSYCHIC KILLER (Embassy, 75) D/S Ray Danton, S/act Greydon Clarke, S Mike Angel, P Mardi Rustam

A black prison inmate (Stack Pierce, later on V), who believes in voodoo, kills himself, passing his out of body powers to the innocent Arnold (Jim Hutton) who has been convicted of murder. Arnold, who has b/w nightmares and flashbacks, seeks revenge while seeming to be asleep. Police Lt. Morgan (top billed Paul Burke from THE NAKED CITY) tries to figure it all out with the help of a prison Dr. (Julie Adams) who he falls for, and a professor (Nehemiah Persoff). The death of a butcher (Neville Brand) is gory and the death of an opera singing contractor (Joe Della Sorte) is comic. A sadistic blonde nurse (Mary Wilcox from LOVE ME DEADLY) dies taking a shower. It's strange to see Hutton (who died young in '79) basically playing a zombie. Also with Whit Bissell (womanizing shrink), Clarke (also a producer, as a cop), Aldo Ray (Morgan's partner), Rod Cameron (warden), and Della Reese (angry woman on welfare).

I first saw this at the Hippodrome in Cleveland.

CHERRY HILL HIGH (MCA, 76) P/D/edit Alex E. Goitein, S William Shears, Wylie White

High school teacher Miss Woodruff (Linda McInerney) takes five girls on a two week biking and camping trip and encourages a lose your virginity contest. All the students and Miss Woodruff have supposedly comic sex scenes. One is in a race car, one is with a shark fighter in a pool, and one is in a coffin with a "ghost" in a "haunted" mansion. Another has her first sex with a female biker while the others watch. All of the unknown stars appear topless, but body doubles were used for several scenes and a swim in a lake was obviously shot in a backyard pool. Also with a man in a chicken suit and a UFO. I've never seen a review of this dumb R rated obscurity. Cannon had something to do with it though (figures).

THE REDEEMER (...SON OF SATAN) (VCI, 77) D Constantine S. Gochis, S William Vernick, P Sheldon Thomborg

This forgotten release from Dimension (not the current company) has an interesting opening. A little boy emerges fully clothed from a lake, walks a while, catches a school bus, dresses for his place in a church choir and is threatened by other choirboys. The rest is a mediocre, confusing slasher revenge tale. We see a mystery

killer cutting faces from a yearbook and making a mask of a victim. We're introduced to six people (including a lesbian, a gay actor, a corrupt lawyer, a married man having an affair with a car hop and an unhappy millionaire) who then find themselves the only ones at a remote and long closed school for a Class of 1967 anniversary party. The victims are locked in and killed off (shot, speared, burned...). The killer (T. C. Finkbinder), who I guess is supposed to be a grown up fallen angel, uses cartoonish disguises and irritating voices and has a double thumb. The music is synth and piano. The credits give no clue as to where this was shot, but characters (in the prologue) have Southern accents.

THE GLOVE (Media, 78) D Ross Hagen, P/S Julian Roffman, S Hubert Smith

This odd movie has improved with age. Sam (John Saxon) is a divorced Van Nuys cop turned bounty hunter who is offered big money to bring in a black ex con. Victor (football star Rosie Grier) was a well known jazz guitarist who had been imprisoned for saving his sister from a brutal pimp. He seeks revenge for



PSYCHIC KILLER (Neville Brand and Della Reese)

solitary confinement and guard brutality by using a super metal riot glove to smash up his tormentors. When he attacks he resembles a giant umpire. The structure is a throwback to film noir as Sam voices introspective world weary narration and is tempted by the tragic sexy lying wife (Joanna Cassidy) of a crude rich real estate mogul (Jack Carter). It's all pretty thoughtful for an exploitation movie, except maybe during a battle using bones in a meat locker and when black tenement dwellers act like a mindless mob. The main stars are very good and the support cast is fun. Joan Blondell plays an old lady bookie, Michael Pataki is a rival bounty hunter, and Nicholas Worth has a big fight scene as a gay fugitive. Keenan Wynn and Aldo Ray have less to do. Gary Graver was the cinematographer. The late Roffman directed the 3D cult film *THE MASK* (61). Hagen directed *B.O.R.N.* (88).

BURLESQUE

VARIETEASE (SW, 54) P/D Irving Klaw

This (and *TEASERAMA*) are better than most (usually tame and dull) 50's burlesque movies because they were shot in Eastmancolor. They have the usual mix of strippers, comedy and music though. Host Bobby Shields introduces the acts including six exotic dancers "from Paris." Star attraction Lili St. Cyr shows up four times in various settings, then ends the movie with her famous stage strip show. These tapes (and DVDs) sell today though because of "popular figure model" Bettie Page, who does a harem dance here. Other women do the Can Can and a Spanish dance couple features a man in drag. Monica And Joe sing two 40's style numbers, short haired blonde Christine Nelson sings comic Broadway style numbers and one act impersonates Frankie Laine, Nat "King" Cole, Billy Daniels and The Ink Spots. The tape includes the trailer. St. Cyr and Page had also been in *STRIPORAMA* (PV #26).

TEASERAMA (SW, 55) P/D Irving Klaw

This one is much more interesting than *VARIETEASE* (even though it was shot on the same minimal set), shows more skin, and has more Bettie Page. She smiles while holding the intro signs, has two solo sequences and plays maid to star attraction Tempest Storm. Page's dance moves are some of the oddest you'll see. Storm is also featured in two solo segments. The main comics are the Shemp look Dave Starr and Joe E. Ross (later famous for the *CAR 54* series). The sexiest strippers here (in my opinion) are redheads Chris La Chris and Cherri Knight (who strips on a couch) and the platinum blonde Trudy Wayne. Also with acrobatic platinum blonde Twinnie Wallen and the pretty convincing drag star Vicki Lynn. The "new edition" tape (from '93) includes the trailer and unfortunately, a huge Something Weird logo on top of Bettie.

TREK ACTORS

BUG BUSTER (DMG, 97) P/D Lorenzo Doumani, S Malick Khoury

A couple (Bernie Koppell and Anne Lockhart) buy a lakeside resort lodge, but their sexy daughter Shannon (star Katherine Heigl) has nightmares about roaches. Soon giant mutant bugs are attacking and cigar chomping TV commercial exterminator General George (Randy Quaid) is called in. James Doohan is the sheriff, George Takei is a scientist, and (Downtown) Julie Brown is a TV reporter. While most of the actors play it straight, Quaid, Takei and Brown act like out of control cartoon characters. For more hilarity, an obese WW2 vet mechanic (Cliff Emmich) farts a lot. It's all very uneven, but the "Trailer Party Trash" duo (Johnny Legend, and a woman called Melba Toast) do a great song ("The Itch") and there's a *HOUSE OF USHER* clip. With blonde

Brenda Epperson Doumani (vet), David Lipper (new boyfriend), Meredith Salenger (his ex) and Ty O'Neal (deputy). It was filmed at Big Bear Lake, CA.

FREE ENTERPRISE (Pioneer, 99) D/S/edit Robert Meyer Burnett, P/S Mark A. Altman, P Dan Bates, Allan Kaufman

In the tradition of *CLERKS*, *SWINGERS* and other recent comedies, four sarcastic male friends talk about life and dating and how women don't understand them. Mark (Eric McCormack), a lifelong *STAR TREK* fanatic works at Full Eclipse (a joke on Full Moon). He meets William Shatner and his hero starts hanging around, advising him and trying to raise money for a musical version of Julius Caesar. Mark is very lucky with women (especially for an irresponsible juvenile *Trek* addict). He meets and falls for Claire (Audie England from *DELTA OF VENUS*, who has a topless scene) in Golden Apple Comics (see last issue's Julie Strain interview for a real life counterpart). Robert (top billed Rafer Weigel) is the young editor of *Geek* magazine. The script is full of movie, video and WW2 and Hitler references. Also with a *LOGAN'S RUN* nightmare, a (mostly offscreen) threesome, and Debora Van Valkenberg as a nightclub owner. Shatner is low key and likable being paid to make fun of himself again. Just be glad that his singing dot com commercials are finally off the air.

THROUGH DEAD EYES (Shockorama, 94) D/S Robert Brody, P Lisa Binassarie



FREE ENTERPRISE

Eight years after a series of murders, a psycho strangler wearing an ugly pirate mask is at work again. Blind clairvoyant Maggie (Diane Grotke) has nightmares (set in a morgue and graveyard), and falls for an unshaven detective (Kent Rulon) whose female partner is murdered. Characters talk a lot and the leads have a sex scene. An angry retired cop (James Doohan) is a suspect and Ann Parker is his Katharine Hepburn look wife. Doohan wears an eye patch and gets to act insane in his standout scene. Credits don't say where this was filmed, but elevated trains make Brooklyn a likely guess. The best part is the interesting soundtrack featuring strings and heavy organ sounds.

SERIAL KILLERS

THE STEPDAUGHTER (Trimark, 99) D Peter Liapis, S Suzanne Dolan, Richard Dana Smith, P Pierre David, Noel A. Zanitsch

Smiling blonde psycho Susan (Andrea Roth) who has childhood nightmares and flashbacks and talks to her doll, cons herself into the main household of a horse ranch. She seeks revenge from the mother (Cindy Pickett) who had abandoned her as a baby. The script is ridiculous and deaths are by ice pick, pitch fork in the back and that reliable old standby, electric radio in a bath tub. Roth (also in *CROSSWORLD* PV #26) is good, but unlike most similar movies, there is no nudity or sex. Lisa Dean Ryan is the suspicious grown daughter, Jaimz Woolvett is the retarded grown son, Gil Gerard (much heavier than in his *BUCK ROGERS* days) is the clueless dad, and direct to video star Gary Hudson is a horse trainer.

MERCY (Col, 99) D/S Damian Harris, P Amedeo Ursini, Elie Samaha, Andrew Stevens

This serial killer movie with a few ideas from *EYES WIDE SHUT* is better than most Andrew Stevens productions, but that's not saying a lot. Police detective Palmer (Ellen Barkin) almost gets too involved with Vicki (Peta Wilson) a suspect who belongs to a secret club of wealthy lesbians. Vicki seems guilty until we meet a creepy shrink (Julian Sands) who has affairs with his patients. Close-ups of mutilated naked corpses with eyelids cut off are more frequent than the brief scenes of nudity, but blonde Wilson (from *LA FEMME NIKITA* series) taking it all off is the main selling point. With a rottweiler attack, S+M videos, night-

mares, and flashbacks. It was based on a novel by David L. Lindsey. Also with Wendy Crewson, Karen Young, and Marshall Bell. The director is the son of actor Richard Harris. 46 year old Barkin recently married Revlon billionaire Ron Perlman, so should be able to quit her direct to video career.

DEADLY RUN (Stratosphere, 96) D Mark Bender, Donald Farmer, S Joe Gillis, P Samuel Rael

Bo Wilson (executive producer Danny Fendley) is an award winning real estate mogul and family man who is also a serial killer who has childhood flashbacks inside of nightmares. He gives women (some are strippers) electric shocks, takes them to a secret cabin in the woods in a private plane and chases them, MOST DANGEROUS GAME style. A detective from New Jersey (David Jacob Ryder) and his friend (Amy Rush) try to prove that Bo is the killer but he just keeps on killing. A hooker has a flashback too and a black woman warns of the devil. Farmer made several Tennessee movies in a row starring Fendley. This one is "presented" by David Heavener. I think Fendley must see himself as the new Heavener, once a direct to video Clint Eastwood.

DECOTEAU

ANCIENT EVIL SCREAM OF THE MUMMY (Spartan, 00) P/D David DeCoteau, S Matthew Jason Walsh, P David Silberg, Sam Irwin

Whether credited here or not, the very busy DeCoteau directed SHRIEKER (PV #28), TALISMAN (PV #29), THE KILLER EYE (PV #30), WITCHHOUSE (PV #31), and TOTEM (PV #32). I don't think any director has had releases reviewed in 5 issues of PV in a row before. I watched them all but wouldn't wish any of them on my worst enemy! And here are two more! An (unimpressive) Aztec mummy threatens students in a (normal boring) house during a (very fake) storm. The "odd" Norman (Trent Lattia -?) is really a high priest who wants the nerdy Stacy to become a virgin sacrifice. Jeff Peterson stars with Ariana Albright (from J. R. Bookwalter's Ohio movies), Michelle Erickson and Brenda Blondell.

FRANKENSTEIN REBORN! (Full Moon, 98) D "Julian Breen"/David DeCoteau, S Benjamin Carr, P Vlad Paunescu

This looks like it cost more than any six other DeCoteau movies combined because it uses the same old castle and scenic Romanian locations as the SUBSPECIES vampire series. Cute and curious blonde teen Anna (Haven Burton) arrives at the castle of her uncle Victor (Jaason Simons). She and a local boy (Ben Gould) discover that Victor and his partner Ludwig (George Calin) have created a killer stitch face monster (Ethan Wilde). Anna teaches the pathetic creature to talk and pleads "Please don't hurt him!" The bickering young long haired doctors look like members of a rock band or characters from a romance novel. This was made at the same time as THE WEREWOLF REBORN! (PV #29), part of a GOOSEBUMPS inspired series of short (70 min.) PG rated horror movies aimed at kids. Knowing that there's an instant audience for this stuff, Full Moon is cynical enough to leave in several scenes featuring obvious dangling microphones. J. R. Bookwalter was an editor.

SPACE

SUPERNOVA (MGM, 00) D "Thomas Lee," S David Campbell Wilson, P Ash R. Shah, Daniel Chuba, Jamie Dixon

I had no idea when watching this that the director name was fake. It was really directed by Walter Hill (who had his name removed) plus - Francis Ford Coppola, Jack Sholder AND Geoffrey Wright (ROMPER STOMPER)!! When the captain of a medical space ship dies, former fighter pilot Nick (James Spader)

arrives and takes over. He falls for a Kayla (Angela Bassett) the main doctor and two other crew members (Lou Diamond Phillips and Robin Tunney) are in love. They rescue Troy (Peter Facinelli) from a mining planet but he turns out to be evil and indestructible. Director Walter Hill had his name removed. It doesn't sound like much, got negative reviews and was a boxoffice flop, but SUPERNOVA is a suspenseful above average sci fi adventure with impressive dimension jump sequences, a scary villain and some nudity. They all strip in STARSHIP TROOPER inspired scenes, Tunney has topless scenes and Bassett is naked from the back. Also with Wilson Cruz (the gay friend from MY SO CALLED LIFE) as a joker computer expert, Robert Forster, a female computer voice, an awkward robot and a Tom and Jerry cartoon clip.

PITCH BLACK (Uni, 99) D/S David Twohy, S Ken + Jim Wheat, P Tom Engleman

When the captain of a passenger space ship dies in a crash, a female officer (blonde Radha Mitchell) takes over, but is challenged by the convict Riddick (Vin Diesel looking like a pumped up Miquel Ferrer). One by one the survivors are killed off by flying reptile creatures on a desert planet. Some scenes are tinted various colors just like in ANGRY RED PLANET!

This one received some good mainstream reviews, but it's too long (109 mins.), everything is too dark and the computer animated creatures don't work for me. Bring back stop motion! Also with Cole Hauser, Lewis Fitzgerald, Claudia Black (FARSCAPE), and Keith David as a Moslem pilgrim. It was made in Queensland, Australia. The score is by Clive Revill. Twohy also made THE ARRIVAL (96), and the Wheat Brothers made AFTER MIDNIGHT (89).

VELOCITY TRAP (Col, 99) P/D/S Phillip Roth, S Patrick Phillips, P Elizabeth Weintraub

This starts out OK with ROBOCOP inspired TV ads and well done shots of space ship models, but soon becomes a perfect cure for insomnia. Several characters on a ship launched from a moon mining station fight each other over some money. The always boring Olivier Gruner stars as a security guard and is teamed with Alicia Coppola. Ken Olandt and Jorja Fox are the bad ones along with a Hispanic turncoat and big bad black guy who soon gets sucked out into space. Tiny roles are played by "name" actors Bruce Weitz and Craig Wasson. The absolute low point is Gruner dancing to opera in his long johns. Olandt (also a producer) starred in the director's DIGITAL MAN (PV #25). Roth also made PROTOTYPE X29A (PV #16) and APEX (PV #19).

TV MIKELS

ALEX JOSEPH AND HIS WIVES (Shocking, 77) P/D/S/edit/music Ted V. Mikels, S/star Alex Joseph, S William Edward Thrush

In Utah, Joseph, a former cop who dresses like an Indian, has long braids, wears an Israel jacket, flies his own helicopter, and has private bodyguards, is about to marry his 16th (!) wife. Joseph (who plays himself with emotionless perfection) hired the director for this vanity project because Mikels also had many wives at the time. Joseph's wives (playing themselves) are all young, pretty and happy to work in his restaurant and home. Nora (Undien Hampton), an angry British feminist reporter (with butch and lesbian tendencies), arrives to expose Joseph but changes her mind after he rescues her from a rape attempt. A thick FDA agent (Tommy Simmons) tries to investigate his profitable ginseng business while Joseph hosts a grass roots meeting of Constitutionalists from all over the country. They love guns and America but HATE the federal government. Joseph gets along fine with rebellious heavily armed Indians but calls a black



PITCH BLACK

FBI agent (Bean Billingsly) a nigger and says he voted for George Wallace. You don't have to be angry that the Homestead Act of 1862 was repealed in 1976 to be amazed by this rare and controversial right wing BILLY JACK variation. With Billy White Bird (Indian chauffeur), Noble "Kid" Chissell (sheriff) plus Stuart Lancaster (PV #17) and Patrick Wright (who both had been in Russ Meyer movies). The cinematographer was Nicholas Von Sternberg (GAS PUMP GIRLS, JUNGLE WARRIORS...) and the (pretty good) folk singing in the style of Gordon Lightfoot. This was released on video in Australia. Joseph and exec producer Thrush have since passed on. What became of all those wives?

**MISSION KILLFAST (TVM, 80) P/D/S/edit
Ted V. Mikels, S Hugh Smith, Don Rene
Patterson**

According to our interview (PV #32), Mikels was hired in '80 to make this, but post production wasn't finished until about ten years later. Apparently the only man who can save the country from highly trained, nuclear armed terrorists who are backed by Vegas gangsters, is martial arts school Master Tiger Yang, who arrives in a white suit. He's also seen with his family as grand martial of a (real) street parade. The son (Kyle E. Cranston) of the main casino owning Italian villain (Harry Pugh) runs Scam, a men's magazine, so models pose, some before being killed. Cat (Sharon Hughes) goes undercover to avenge her father's death, Shanti aka Dr. Wendy (Mikels' real life woman) poses several times in bikinis and Jewel Sheppard has the standout nude scenes. A demonic looking rapist cop turns out to be somebody else in disguise. With lots of explosions, a flaming man, Ted's voice on a car phone, important faxes, and typically overdone sound FX. It was filmed in Las Vegas and Reno. If released when new, the Korean Yang could have been as famous as Leo Fong (PV #19)!

**CORPSE GRINDERS 2 (Incredibly Strange
Filmworks, 00) P/D/S/cine./edit/act
Ted V. Mikels Martin Landau (!?)**

(Sean Morelli) and the nerdy Maltby (Andy Freeman) plan to get rich by using human bodies for their Lotus brand cat food just like their uncles in the 1971 original. Caleb (Chuck Alford), a grizzled old undertaker, provides bodies and old and homeless men are hired to do the grinding. The company has only one machine, but they have a large board of stock holders. Meanwhile Felina (Shanti) arrives from a planet of "cat people" and decides that the cat food can save her dying race. She uses martial arts to fight off some gang members and has FBI look followers. Liz Renay (PV #28) plays Caleb's disapproving wife and gets to scream a lot and Dolores Fuller (PV #22) is a cat food pitchwoman. Prof. Mikoff (Mikels) leaves with the aliens at the end. Dialog scenes are filmed and edited DRAGNET style and the sound FX are loud and exaggerated. A living room is used for the alien headquarters. A very high percent of the talking parts are played by senior citizens, and as in the original, it's all played seriously. The starkness of a black woman singing "Amazing Grace" at a funeral service stands out from the surrounding silliness.

SEQUELS

**CHILDREN OF THE CORN 666 ISAAC'S RETURN (Dimension, 99)
D Kari Skogland, S Tim Sulka, John Franklin, P Bill Berry, Jeff
Geoffrey, Walter Josten**

Just before her birthday on Halloween, young Hannah (Natalie Ramsey) drives to the small town where she was born searching for the truth. She confronts her real mother (Nancy Allen), her touch awakens cult leader Isaac (John Franklin) from his "19 year" coma, and she falls for a local motorcycle riding hunk (Gary Bullock). 666 (which ignores 4 other sequels) gets pretty gory after a while but never makes much sense. Franklin, the weird looking kid from the 1984 original, later played Cousin Itt in THE ADDAMS FAMILY. He co-wrote the script which has references to Mayberry, Hitler and Jerry Springer. With Stacy Keach (doctor), Alix Koromzay (female sheriff) and William Prael. Other

sequels were reviewed in PV #19, 24 and 25, but, despite the appearances of David Carradine and Fred Williamson (!?), we somehow managed to miss #5. I wonder how much Stephen King gets for these?

**JACK FROST 2 (APix, 00) D/S Michael
Cooney, P Jeremy Paige, Vicki Slotnik**

Since it's much lighter than the original (PV #27), this silly sequel by the same director seems to be an attempt to start a KILLER TOMATOES type series. If you think a talking carrot is funny, then go for it. Sam the sheriff (original star Christopher Allport), his wife (Eileen Seeley) and another couple spend their Christmas vacation on a Caribbean island. It snows and people are killed by flying icicles and snowballs. With a cliché old Brit Colonel (Ray Cooney), his black rasta assistant (Tai Bennett), a spy with an eyepatch (Ian Abbercrombe), and a female Oriental victim taking a (discreetly photographed) nude swim. It all was shot on sets.

OTHER COUNTRIES

**SUPER XUXA CONTRA O BAIXO ASTRAL
(Shocking, 88) D Anna Penido, P Diler
Trindade**

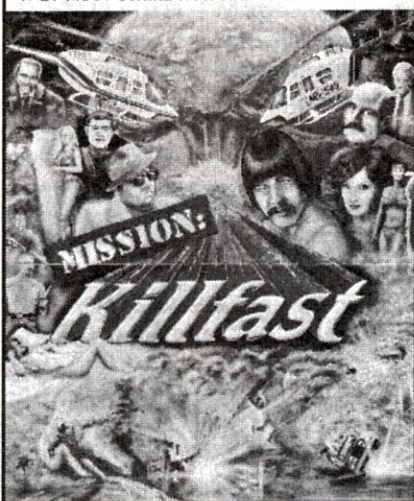
Marie de Gaca Meneghel stars as herself (beautiful blonde Brazilian kids show hostess Xuxa). She wears white hot pants, rides a white motorscooter and sings while saving (white) street kids (and her dog puppet) from a subterranean demon (Guilherme Karam) who is responsible for all the wars and starvation in the world. Xuxa has a nightmare, is sucked into her TV set and goes to hell! She battles Astral's garbage pig man and bat man with paper hearts and bubbles but becomes his zombie bride! The many singing animals are all puppets or people in costumes. Xuxa is an original but parts of her fantasy musical (in Portuguese) were inspired by PEE WEE'S PLAYHOUSE (talking couch), THE LITTLE MERMAID (undersea swim), THE SIMPSONS (Marge like hair on reporter) and several Michael Jackson videos.

Product placements are for Coca Cola, Shell, Nestea, Colgate and O Globol (major newspaper and video company). Shocking Video thoughtfully added Xuxa (in Spanish) on a Venezuelan TV talk show and (in English) on LIFESTYLES OF THE RICH AND FAMOUS when her show was Americanized by Mary Tyler Moore's company! Robin Leach says the only showbiz females worth more money at the time (93) were Oprah and Madonna.

**MISTER DEATHMAN (Shocking, 77) D Michael Moore, S Emmett
Murphy, P Hans Kuhle, Raymond R. Homer**

Graves (David Broadnax) is an international spy hired by an aerospace company in NYC to find a missing scientist. He goes to Switzerland and South Africa, is beaten, thrown out of a plane and into a dungeon. He's also called boy, banana,

TO CONTAIN GLOBAL TERRORISM AND PREVENT
NUCLEAR BLACKMAIL AND CHEMICAL WARFARE.
THEY MUST STRIKE NOW AND KILL FAST!!!



JACK FROST

and spadehead. Even his partners (Arthur Brauss and Lena Nichols) sell him out, but he can always rely on his exploding cigars. On an island in the Indian Ocean the evil Liz (Stella Stevens from SLAUGHTER) says "Bring me back his head!" She has killer dogs, a whip, and lesbian tendencies and takes orders from a huge talking computer in a dungeon. The soundtrack features 70's wah wah guitar. Broadnax (of ZOMBIE ISLAND MASSACRE fame) also wrote the story. Moore had directed American movies starring Elvis and Roy Orbison! You can see a boom microphone in this one! The tape has Dutch subtitles.

HENDRIX

HENDRIX (MGM) D Leon Ichaso, S Hal Roberts, Butch Stein, Art Washington

During his last interview (shown in b/w) an introspective soft spoken Jimi Hendrix (Wood Harris) looks back at his short life and career. The main characters are a sympathetic Chas Chandler (the too short Christian Potenza) who plans the Experience, slimy manager Mike Jeffries (Billy Zane), who books the disastrous Monkees tour, and Faith (Vivica A. Fox.), the Harlem beauty Hendrix leaves behind for various white girlfriends and groupies. The year 1966 receives the most detailed attention. Actors also play Hendrix's parents, Little Richard, members of The Experience, The Band Of Gypsies, Cream, The Who, The Last Poets and even The Plaster Casters! It's very entertaining and weaves in what was going on in the news with vintage clips, but makes me wish it was a bigger budgeted "real" movie. Big bucks were saved by using Toronto for Seattle, NYC, London, various concert and festival sights and even Toronto (when he's in court for possession). Harris/Hendrix (and whoever was dubbed in) only performs songs that he didn't write and when he does "Wild Thing" at Monterey they leave out the "Strangers In The Night" part. The video, but not the NBC version, features some nudity. Ichaso also directed SUGAR HILL (94) and THE ZOOMAN (95).

JIMI HENDRIX: THE MAN THEY MADE GOD (99) D/S Christopher Olgiati

A+E shows so many Biographies that the quality and tone varies widely. This very downbeat and depressing BBC documentary has very little about Hendrix's music or records. It tells us how his mother gave him away, he liked FLASH GORDON serials, volunteered for the 101st Airborne in 1961, and served in Nam. It describes his drug taking, his violent streak, how manager Mike Jeffries ripped off all of his profits, and shows footage from his very last show (a German festival) with rain, Hell's Angels and violence. The main people interviewed are Eric Burdon and Noel Redding. I liked seeing Track label head Chris Stamp who looks a lot like his brother Terrance. This was aired just before the recent Hendrix bio movie.

SLY AND JIMI: THE SKIN I'M IN (00) P/D N. Rosenblum, P/S Dennis Watlington

The NY Times backed this Showtime doc. which is mostly about Sly Stone, which is a good thing, because there are many Hendrix documentaries around. Both stars are seen on DICK CAVETT and Sly is seen on LLOYD THAXTON and MIKE DOUGLAS, once with Richard Pryor and once with Muhammad Ali. These are all excellent revealing clips. Sly's days as a DJ and producer for Autumn Records in S.F. are covered, including clips of acts he worked with (Beau Brummels, Bobby Freeman and Billy Preston). A photo even shows him playing drums with The Great Society featuring Grace Slick. Most Family Stone members, Sly's mom, Freeman, Preston, and George Clinton are interviewed. Narrator Jon Pareles brings out the obvious problems both artists faced: appealing to a white audience at the peak of the black power struggle and drugs.



Jimi Hendrix

EARLY NINETIES

FATAL JUSTICE (AIP, 92) D/cine. Gerald Cain, S Bret McCormick, P Denis Dodson, Tom Bevins, Doris Cain

Diana (Suzanne Ager, who has topless and sex scenes) is a CIA hitwoman who wants to retire. Meanwhile, she kills an old man in front of his family while delivering pizza. Her next target is the legendary "Mars" (Joe Estevez), busy training mercenaries in the woods. The cartoonish paranoid script has her step-mother and boyfriend double crossing her and she discovers that Mars is her dad. Many things explode, copters fly around and there's a very unconvincing burning man scene. Heavy phasing was added to the soundtrack. Fred Olen Ray was an executive producer of this Houston, TX movie. Ager, also a producer, had been in several Ray features.

HOLLYWOOD SCREAM QUEEN HOT TUB PARTY (Wyn Ray, 92)

Five actresses arrive at a house, try on underwear, consult a Ouija board and narrate flashbacks. They all take it off in clips (from SLUMBER PARTY MASSACRE, TOWER OF TERROR, EVIL TOONS, and others) and in new scenes. Brinke Stevens, who lists her own credits, demonstrates how to shower and chants Papa Oom Mow Mow, stars with Monique Gabrielle (featured in EMMANUELLE 5), Michelle Bauer (CHAINSAW HOOKERS), "relative newcomer" Roxanne Kernohan and Kelli Maronie. Clips also feature Melissa Moore and Debra Dutch. There are many in jokes and a Pee Wee Herman reference. The credits for this under one hour tape are fake but it was made by Fred Olen Ray and Jim Wynorski. I imagine it's not around much because they failed to secure the rights to all the scenes. The same idea was later used by Full Moon.

MORE RECENT

ETERNAL DESIRES (Jade, 95) D Kenneth Bush, S Katya Jade, P Victoria Vaughn

Young vampire Lord Christopher (whose face is actually a slimy skull) yearns for his lost love Elizabeth. He attacks Allison in a graveyard. She says "Since the moment I was born I was dead" and puts the bite on her pot smoking friend Kristen. Kristen's long haired boyfriend has to watch in horror while she seduces and kills some guy. She takes a shower to wash off the blood, imagines she's Cleopatra, buys new S+M look leather clothes, and whips a tied up female. The tone is romantic goth and the violence and nudity is fairly minimal. It all unfolds in arty fragments and b/w flashbacks inside of flashbacks, parts are in slow motion or out of focus and the film even jumps on purpose. The two female leads are good and some of the original soundtrack songs (by various bands) are excellent. It was filmed in Plaistow, New Hampshire and Cambridge, MA. Rachel Moriello stars with Niki Sullivant and Gabriel Biderman.

SWORN ENEMIES (APix, 96) P/D Shimon Dotan, S Rod Hewitt, P Netaya Anbar

"Scum sucking drunk" deputy sheriff Pershing (Michael Pare) goes to Quebec (where this was filmed) to track down a killer gangster (Peter Greene) who likes to play with snakes. Like in the Hong Kong movies this copies, many characters are shot and the former partners bond while basically ignoring the female stripper lead (Macha Grenon). Major scenes take place in a warehouse full of mannequins, a graveyard and a church and the dialog is absurdly cryptic. One song each by Tom Waits and Beauseil are much better than anything else in this moody slow moving movie which was shot in St. Reni. Pare was also in the director's WARRIORS (94).

DATE WITH A VAMPIRE (After Midnight, 00) D Gregory Cabot, S Kevin J. Lindenmuth, P Jeffrey Arsenault

Violet (Lori Thomas) seduces Chuck (Robin Macklin) and after lots of talking, some sex, her shower and some more sex, she bites his neck. He yells "You're just a little lesbian vampire with one thing going on in your batty little brain!" He seems to be right as she's groping some woman in the next scene. Meanwhile a girl (Cynthia Polakovitch who has no lines but looks better than the star) breaks into the house, strips, takes a shower and is attacked by a mutant (Joseph Zaso) in the basement. There's also a nightmare and Chuck takes a shower too! It was made in Brooklyn. Call (718) 278-4321.

COMPS/DOCS.

THE FILTH AND THE FURY (New Line, 99) D Julien Temple, P Anita Camarata, Amanda Temple

John Lydon narrates this revealing historical look at the brief life of The Sex Pistols. He, Steve Jones and Paul Cook are photographed sitting in the dark. They ridicule original bass player Glen Matlock, and manager Malcolm McLaren (seen in Temple's exploitive GREAT ROCK 'N' ROLL SWINDLE from '80). Lydon admits the influences of Roxy Music, Alice Cooper, Bowie, and The NY Dolls, and the band covers songs by The Small Faces, The Who, and The Modern Lovers. England in 1976 is represented by TV news, comedians, music shows and commercials, and the dole, racism and riots. During the band's last UK show, a benefit for striking firemen, Rotten serves cake to little kids who dance around while he screams the song "Bodies" - ! The chaotic end in America includes Sid and Nancy (both seen in interviews) and Lydon cries remembering his friend Sid. There are many great live clips and some demo versions and outtakes are heard, but the only song played all the way through and uninterrupted is "Submission" over the end credits. Also with appearances by Lawrence Olivier, Marc Bolan, Virgin's Richard Branson, and Sting.

LON CHANEY- A THOUSAND FACES (00)

D/edit Kevin Brownlow, P Patrick Stanbury
Kenneth Branagh narrates this 1½ hour TCM special about an actor who certainly deserves the time. Film clips are from the expected hits plus some rare home movies and early Universal fragments. THE MIRACLE MAN, THE PENALTY, SHADOWS, OLIVER TWIST, HE WHO GETS SLAPPED, TELL IT TO THE MARINES, THE UNKNOWN, LAUGH, CLOWN LAUGH, WEST OF ZANZIBAR, WHILE THE CITY SLEEPS and THUNDER are all represented. Some of these films were considered lost forever not many years ago. Interviews are with Chaney biographer Michael F. Blake, Forry Ackerman (who really has kept Chaney's memory alive), Ray Bradbury, Orson Welles (in 71) and Jackie Coogan (in 72). The most amazing interview though is with Lon Chaney Jr. (from 69). The executive producer was Hugh Hefner!

THE AMERICAN NIGHTMARE (00) D/S Adam Simon

On Friday The 13th (in Oct.), the Independent Film Channel (IFC) presented this uneven but disturbing and eye opening documentary about key horror classics and how they related to the real world at the time. The best segment is on NIGHT OF THE LIVING DEAD with George Romero and Nam vet Tom Savini pointing out more explicit references to the war and the civil rights movement than you probably ever noticed. Mai Lai, Nixon, napalm and Kent State are all part of the mix. Other films discussed are LAST HOUSE ON THE LEFT (with Craven quoting Allen Ginsberg), SHIVERS (Cronenberg), and TEXAS CHAIN-

SAW (Hooper). Carpenter talks about HALLOWEEN, but some of his other movies would have been better choices for political content. Joe Dante and John Landis are also interviewed. Simon also made THE TYPEWRITER, THE RIFLE AND THE MOVIE CAMERA (95) about Sam Fuller.

LIFESTYLES USA Vol 3 (SW)

Six shorts make up this comp. WHAT GREATER GIFT (from the 40's) is about changing public schools from the "old" ways of teaching. THE NEGRO FARMER (37) encourages the "9 million Negroes in our Southern states" to learn how to grow more okra, sorghum, eggplants, peanuts, tobacco, and of course, cotton with the help of 4H clubs. It includes a "110" year old former slave from Africa, a Booker T. Washington quote, and the Tuskegee Institute Choir. The attitudes of The Dept. Of Agriculture were part of the reason that millions of poverty stricken black tenant farmers would soon leave for the North and the West. These are b/w shorts from the government. The others are color and are from corporations. BOUND TO SELL (51), from Triton Oil, teaches how to pump gas and features actors Lyle Talbot, King Donovan, and Noel Neill, flashbacks and a cartoon. Best of all is THE INDIVIDUAL AND THE JOB (54) starring Hugh Beaumont as a B.F. Goodrich station manager explaining everything to the new guy. Beaumont is just as firm, friendly and convincing as when he played Beaver's dad. Do you remember when oil came in cans? There's also a minimal cartoon about banking investments and a Bell short.



Johnny Rotten of the Sex Pistols



GRASS (APix, 99) D/S Ron Mann, S Soloman Veta

Every American politician and lawmaker should be sentenced to watch this fun but chilling look at America's long and very expensive war on drugs. It's the ATOMIC CAFE of drug movies. Choice clips from government, Hollywood and exploitation movies and TV news and talk shows are mixed with historical facts about America's long, extremely costly war on drugs. You'll learn about the career of original "drug czar" Harry Anslinger, who served under five presidents and should be as well known as J. Edgar Hoover. You'll discover that major tougher drug laws were signed into law by Democrats (FDR, Truman and of course, the ultimate "didn't inhale" hypocrite, Clinton). On the other hand, Nixon created the DEA and Reagan is shown angrily declaring that "marijuana is the most dangerous drug." NYC mayor LaGuardia was the most outspoken critic of the drug war and President Carter actually tried to have pot decriminalized. Cab Calloway, Gene Krupa,

Robert Mitchum, Jack Webb, Sonny Bono, and John Sinclair are all also seen and/or heard. The excellent soundtrack was issued by Mercury. Woody Harrelson narrates. The Canadian Mann also directed COMIC BOOK CONFIDENTIAL (PV #20) and TWIST (PV #19).

LOVE THOSE STOOGES (Superior, 93) P/D/S Mark S. Gilman Jr.

Other documentaries have covered the Three Stooges, but this one hour one TV special benefits from interviews with behind the scenes forces (Edward Bernds, Jules White and Elwood Ullman), actors (Emil Sitka and Jock Mahoney), Curley's wife and daughter plus Paul Winchell and Leonard Maltin. The Ted Healy days are included and narrator Steve Allen mentions that Moe and Shemp had done a blackface vaudeville act. Rare clips are from HOLLYWOOD ON PARADE (32) with the debut of Curley, KNIFE OF THE PARTY (32) starring Shemp and His (4) Stooges, DANCING LADY (34) with Joan Crawford, an Ed

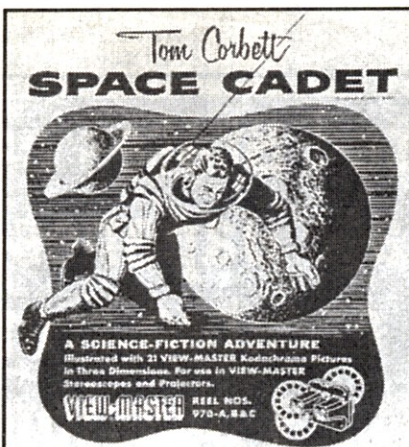
Wynn TV show appearance, a Simonize TV ad, and outtakes from THE OUTLAWS IS COMING. There are also trailers for three Joe DeRita era features and STOP! LOOK! AND LAUGH!.

FULL TILT BOOGIE (Mirimax, 97) D Sarah Kelly, P Rana Joy Glickman

Most "making of" documentaries end up as extras on DVDs. This one (about FROM DUSK TO DAWN) actually spent time in some theaters. You can learn what it's like to be personal assistants, assistant directors, grips, stuntmen, drivers, and extras, as all possible behind the scenes people are interviewed. Quentin Tarantino and George Clooney dominate though, clowning around, partying after hours and doing some pre-planned comedy for the cameras. Juliette Lewis, director Robert Rodriguez and the KNB FX group are also featured. A very serious Harvey Keitel, Michael Parks and Fred Williamson (still in his monster make-up!) give more formal sit down interviews. A conflict with the union (FROM DUSK... was a non union shoot) is a central issue.

TOM CORBETT SPACE CADET Vol. 2 (Englewood) D George Gould, Ralph Ward

The only show that ran on all four networks (back when Dupont was the fourth), this minimal futuristic ("2350 A.D.") juvenile space show (supposedly based on a Robert Heinlein book) ran for five years. Some of the priceless original commercials featuring cast members are for Kellogg's Variety Pack and All Bran ("Keep regular!"). A Red Goose shoe ad features an enthusiastic little Patty McCormack (PV #23) who forgets her lines. The many mistakes are a reminder that these shows were done live. A Kraft ad encourages kids to make pathetic "animals" out of caramels. Frankie Thomas stars as Tom with Jan Merlin as wise guy Roger Manning and Al Markim as Astro (an alien). THE ASTEROID OF DEATH (51) is about a kid stowaway, in TARGET DANGER (53)



Manning battles the new officer (Frank Sutton, later on GOMER PYLE) over a girl, and ASSIGNMENT MERCURY (55) has a loud officer (Ben Stone) picking on a little guy (Jack Grimes).

CNN BLOOPERS (Gravedigger)

Some (probably former) employees at Ted Turner's Atlanta based CNN complied 85 minutes of bloopers, outtakes and embarrassing behind the scene footage from the late 80's. You hear exasperated directors yelling and swearing while vain reporters make countless verbal mistakes and technicians create technical errors. You also get in house jokes, nudity, tantrums (on air and off), and some sports bloopers and flashing. The best known celebs are Bernard Shaw, Christiane Amapour and Larry King who receives

"dirty" on air phone calls. There's a brilliant collage of newscasters and their hair and a woman trying to interview a hyper James Brown after his famous police chase and arrest. In addition this bargain tape includes similar material from local Houston TV (white haired Marvin Zindler is amazing), public access psychic and UFO show footage, some Mexican midget wrestling and the Robert Tilton fart reel.

CHRISTOPHER FRIERI shorts (Ghost Limb)

THE B-REEL (letterboxed, b/w) features 11 models posing naked (or sometimes in negligees or leather, one at a time. One is Japanese, one is black, some are tattooed, some smoke cigarettes, and most smile, and all of them are all real (unlike so many women in "real" and porn movies these days). These scenes are similar looking to, but even more artistic than similar segments in the films of John Michael McCarthy. A TRAILER is a beautifully shot b/w collage of NYC images mixed with some of the same nudes. The third and longest short (THE WINDOW) was reviewed in PV #30. You can contact him at ghostlimb-films@mindspring.com

PV

Maxon Crumb's "HARDCORE MOTHER"

**Incest! Sex with minors! Violence!
And much, much sickness!**

"Hardcore Mother" is a thoroughly hated, politically incorrect, feminist nightmare of a novella...From the twisted mind of writer/artist Maxon Crumb, brother of underground comic book legend Robert Crumb.

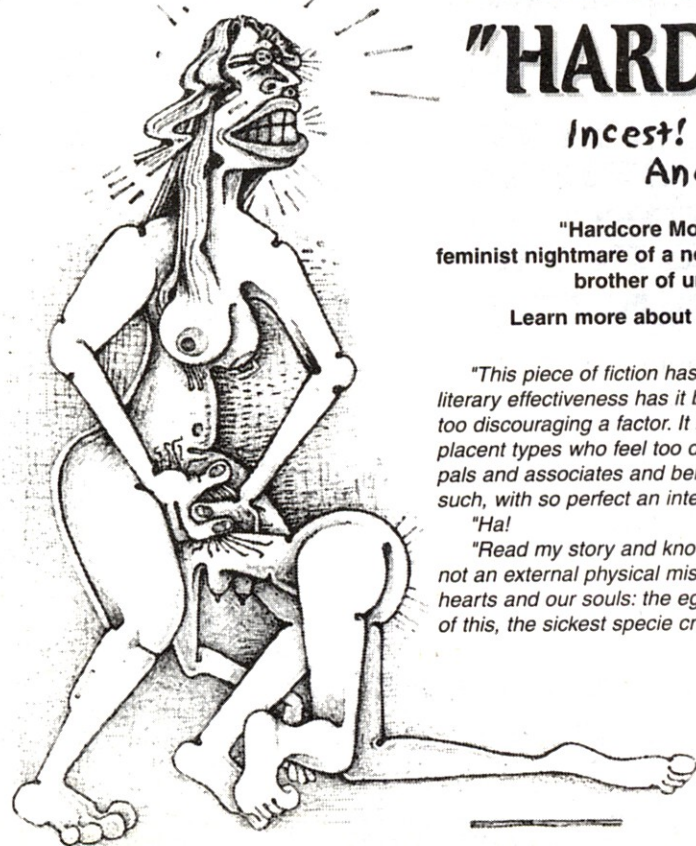
Learn more about this shocker from the mad lips of the author himself:

"This piece of fiction has been rejected by legions of Publishers. Not on the grounds of its literary effectiveness has it been rejected, nor has the anonymity of the author proved to be too discouraging a factor. It has been rejected because it is Obscene and Publishers are complacent types who feel too damned nicey-nice about themselves and about all their wonderful pals and associates and believe that the human specie is the noblest in nature, gifted as such, with so perfect an intellect.

"Ha!

"Read my story and know the ugly truth of human life. The ugliness being exposed here is not an external physical misshapeness, but that hideous thing which is imbedded in our hearts and our souls: the egotism and self-seeking and self-serving brutality and cannibalism of this, the sickest specie created by a no-brain God, MANKIND!"

— Maxon Crumb



Purchase your personally autographed copy of "Hardcore Mother" (for \$30) or signed copy with original sketch (for \$45) in pre-published MS format NOW! — before feminist cunts, fascist liberals, and phony First Amendment Rights 'advocates' try to have it erased from the face of the Earth. Checks or money orders payable to Anthony Petkovich, 904 Irving Street, PMB 255, San Francisco, CA 94122. Postage paid. Allow 2-3 weeks for delivery. Stay sick, buy Hardcore!!

**Now the United States can finally see
and appreciate Japanese Sex Films,
the genre created from
my country's passion.**

- Naomi Tani

renowned queen of Nikkatsu



ASIAN CULT CINEMA

presents the

Nikkatsu Collection

VHS Video Tape • Widescreen format •
Fully uncut theatrical transfers • HiFi Stereo •
Original Full Color Cover Artwork •
Japanese Language with English subtitles •
SPECIAL MAIL-ORDER PRICE: \$39.95
ACC PAYS SHIPPING EXPENSES TO ANYWHERE

**All videos are imported
from Nikkatsu Studios, Tokyo Japan,
under an exclusive distribution agreement
with Asian Cult Cinema magazine**

**VISIT OUR WEBSITE FOR MOVIE DESCRIPTIONS,
SECURE CREDIT CARD ORDERING CAPABILITIES**

PLUS VIDEO CLIPS

FROM EVERY TITLE IN THIS COLLECTION

WWW.ASIANCULT.COM

FREE CATALOG AVAILABLE UPON REQUEST

FOR FREE CATALOG
WRITE TO
ASIAN CULT CINEMA
PO BOX 16-1919
MIAMI FL 33116

or
CALL (305) 386 2227

or
E-MAIL
ASCUCINEMA@AOL.COM



NAME _____

ADDRESS _____

CITY _____ ST _____ ZIP _____

I DECLARE I AM 21 YEARS OF AGE: _____

NOTICE: WHILE THESE VIDEOS DO NOT CONTAIN SCENES OF HARDCORE SEXUAL ACTIVITY, THE NIKKATSU FILMS ARE GRAPHICALLY EROTIC AND INTENDED FOR A MATURE AUDIENCE. SALE IS STRICTLY LIMITED TO ADULTS.

SIGNATURE

ALL VIDEOS IN THE NIKKATSU COLLECTION ARE PROTECTED BY USA COPYRIGHT LAWS; VIOLATORS WILL BE PROSECUTED

PSYCHOTRONIC Editor wants VHS copies of: CHA CHA CHA BOOM (56), C'MOM, LET'S LIVE A LITTLE (67), COUNTRY BOY (66), COUNTRY MUSIC CARAVAN (64), DAYTONA BEACH WEEKEND (65), FROM NASHVILLE WITH MUSIC (69), IT'S YOUR THING (70), THE JOINT IS JUMPING (48), JUKE BOX RACKET (60), JUST FOR YOU (64), MAI LIN VS. SERENA (81), SURF PARTY (63), TENNESSEE JAMBOREE (64), A TIME FOR KILLING (67), HOW TO MAKE IT aka TARGET HARRY or WHAT'S IN IT FOR HARRY? (69), TWO TICKETS TO PARIS (62), WHY? (71), starring O. J. Simpson and Tim Buckley (!), and WILD WILD WINTER (66).

PSYCHOTRONIC Editor needs these issues of **CREEM**: #1, #2 (R. Crumb art cover), #4, Vol 2 #1, Vol. 2 #6, Vol. 2 #9 (all 1969 -newspaper format), Vol. 3 #1 - 71 (dollar bill cover), Nov., Dec. 85, Jan., Mar. 86, May, Aug., 88. And these issues of **MOJO** (UK): #1, 3, 4, 5, 7, 8, 10, 23.

Will buy or trade. 4102 Main St., Chincoteague, VA, 23336

PHONE (9am to 5pm) (757) 336-0048, FAX# (757) 336-0049

E-MAIL pvzine@intercom.net

NO DUPES

Private Collector is selling
off collection of over two hundred VHS
tapes. All in original factory box. Some are
quite rare. For a catalog send \$1 to :

T. Christopher
14712 Dartmouth Circle
Tustin, CA 92780

Video Trading Post

*Seeks buyers, traders and sellers of VHS and DVD videos
in the following genres:*

- Cult • Exploitation/Sexploitation • Film/Noir • Horror/Sci-Fi
- Eurotrash giallos, horror, gangster and espionage films
- Arthouse Films • Underground Films • 1970s XXX Features & Loops
- REAL amateur XXX • EXTREME contemporary American, European and Asian XXX.

BUYERS: Request our FREE video listings by mail, fax or email. MC/VISA accepted on orders.

TRADERS/SELLERS: Send your trade, sales or want lists and we'll reciprocate with our lists, wants and offers. Please note we buy FACTORY PRE-RECORDS ONLY. NO DUPES. Respondents must be at least 21 and state so in writing.

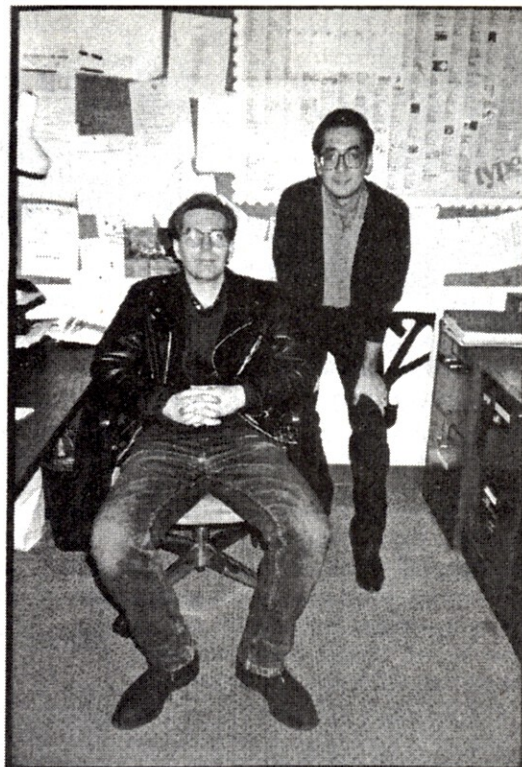
Stan/Video Trading Post

P.O. Box 797-PVZ • Macomb, IL 61455

Fax (309) 833-3123 • Email: vtp@mymailstation.com



the pet set records compilation
w/ Tourettes Lautrec,
vinyl 12" Kelly Slusher,
Masters of D funk,
The Cuban, Uranus,
The Wizards of War
and more
\$6 from
pet set records
PMB#204
827 W Washington St
San Diego CA 92103
email petsetrecords@yahoo.com



Art Director and Editor are not for sale!



**HUGE COLLECTION
OF SLEEZE,
PERVERSION,
HOT EURO BABES.
GORE, IMPORT
HORROR AND
THOUSANDS MORE
UNCUT AND
UNCENSORED
ODDITIES FROM
AROUND THE
WORLD !!!**

**MANY NEW VIDEOS HAVE ARRIVED
FROM OVERSEAS THAT ARE NOT
AVAILABLE ELSEWHERE !!!**

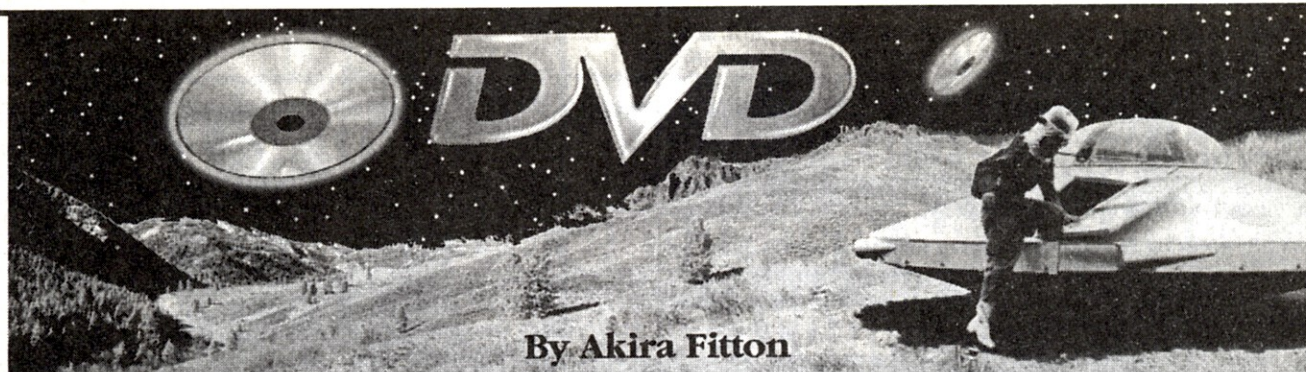
\$2 Cash Only, (No Checks) For A Thick Catalog.
Please include age statement.

**OUTSIDE USA SEND \$5 CASH ONLY, NO IRCS
ACCEPTED AND NO PAL OR SECAM TRANSFERS!**

BLOODGORE

P. O. BOX 543

ISELIN, NJ 08830-0543



By Akira Fitton

DVD ratings: picture (P-X), digital compression (C-X), and sound (S-X), from one to four; 4 = excellent, 3 = good, 2 = fair and 1 = poor. FF means Full Frame, SV means Standard Version (pan-and-scan) and WSV means Wide Screen Version (letterboxed).

Aliens (Fox) 1986, 154 mins., D/W-James Cameron, P-Gordon Carroll, Walter Hill, David Giler, Gale Anne Hurd, behind-the-scenes footage, interview with Cameron, still photo section, 17 mins. of restored footage, trailers, Dolby, WS, P-4, C-4, S-4. Sigourney Weaver, Michael Biehn, Paul Reiser, Lance Henriksen, Bill Paxton, Jenette Goldstein.

The behind-the-scenes stuff seems to be home video, archival or test footage of the miniatures and effects. This is a director's cut with more footage in the beginning that helps explain what happened on the planet before Ripley and the Marines got there. A mining colony is set up on the planet where the original crew first encountered the alien, discovers the same space ship and ends up being hosts for hundreds of aliens. Earth loses contact with them and sends in the Marines, Ripley goes along as an advisor. The first movie was a kin to Hawk's *THE THING* where as this movie is more like Romero's *NIGHT OF THE LIVING DEAD* with aliens instead of zombies. It is always amazing when a sequel matches or exceeds the original.

The Iron Giant (Warners) 1999, 87 mins., D-Brad Bird, W-Ted Hughes, P-Allison Abbate, trailer, Making of...doc., Eddie Platt Chahua-Hua music video, filmog., Dolby, WSV/SV, P-4, C-4, S-4. Voices of Jennifer Aniston, Harry Connick Jr., Vin Diesel, Cloris Leachman, John Mahoney, M. Emmet Walsh.

Hogarth Hughes finds a 50 ft. robot that fell to earth and they become fast friends. The government is also looking for the robot (what else!), but the story soon engages you and the animated characters really come to life as you get caught up in one of the best animated films to come out of Hollywood in many years. Plus there are no songs. Brad Bird first caught my attention when I saw his animated segment of Spielberg's "Amazing Stories: The Family Dog" (1987).

Around the Fire (A-PIX) 96 mins., 1998, D-Jon Jacobson, W/P- John Comerford & Tommy Rosen, interviews with cast, trailer, weblink, Dolby, WS, P-4, C-3, S-4, music by Bob Marley and the Wailers, Phish, Grateful Dead, The Meters, Dire Straits, The Neville Brothers. Deven Sawa, Bill Smitrovich, Tara Reid, Eric Mabius, Coleman Domingo, Charlayne Woodward.

Simon is sent to a reform school where he rooms with a Deadhead who invites him out to a "Touring." "Touring" is what the post-hippy Deadhead group tell him is a way of life, which includes selling t-shirts, food and drugs. Simon gets too involved with the drugs and

becomes a user/dealer. This fucks up his relationship with his hippy girlfriend, his parents and school, so he ends up in a rehab center. I can't figure out who this movie was intended for. It's a cautionary tale that's just dumb, so it can't be for parents and it's such a downer that it can't be for young people who would laugh at it. I did.

Acapulco Gold (Navarre Corp., Program Power Ent.) 1973, 115 mins., P/D-Bob Grosvenor, animation by Arnie Wong, Jean Hanamoto's DVD-ROM Leaf & Bud Art Collection, also Hanamoto escorts you on tour of her hemp art gallery and she shows you her cannabis plants ready for harvest video. WS/SV, P-4, C-4, S-4, music by Leo Kottke, Head, Hands and Feet, Billy Baker, The Flying Burrito Brothers, William McCoy, Rainy Daze, Tonto's Expanding Headband.

I got a real kick out of this pro-marijuana DVD. The documentary is an exploitation film from the 70s that explains how hemp and marijuana are grown, distributed and law enforced. Dated but nicely shot with a really great soundtrack, the extras are a pro-medicinal use of marijuana home videos centered around an enthusiastic Jean Hanamoto, who draws/paints and grows marijuana for her cancer and AIDS infected friends.

The 4th Floor (A-Pix) 1999, 90 mins., D/W-Josh Klausner, P-Naomi Despres, Boaz Davidson, John Thompson, William Vince, commentaries by Klausner, Tricia Cooke (Editor) & Timothy Galvin (Production Designer), alternative ending, trailer, Dolby, WSV, P-4, C-4, S-4.

Juliette Lewis, William Hurt, Shelley Duval, Tobin Bell, Artie Lange, Austin Pendleton.

Slow but effective thriller with Lewis inheriting an apartment with very strange neighbors. Hurt is her fiancee but she is wedding shy and wants to experience life on her own, in her own apartment, but a conflict with a mysterious neighbor turns it into a surreal nightmare. This film reminds me of better films like Polanski's *THE TENANT* and *ROSEMARY'S BABY*.

Death Mask (MTI) 2000, D-Steve Latshaw, W-James Best, P-Dorothy Collier Best, Janeen Best, deleted scenes, cast bios, previews, behind-the-scenes doc: *THE MAKING OF DEATH MASK*, SV, P-4, C-3, S-4. James Best, Linnea Quigley.

James Best (*THE KILLER SHREWS*) wrote this throwback to a more mythological horror story and plays Wilbur Johnson, a carny worker, with a burn scar on his face that he hides with a rubber patch. He carves a wood mask that is cursed and kills all the people that tormented him. Quigley, as Angel, is not bad as his love interest, but together they try to do their "best" with this mediocre material.



The Bone Yard (Program Power Ent. & Navarre) 1990, 98 mins., D/W-James Cummins, P-Richard F. Brophy, commentary by Cummins & Producer Brophy, interviews with Diller, Cummins, Brophy, trailer, creature effects photo gallery, publicity photos, cast & crew bios, orig. screenplay, creature drawings, press kits, SV, P-3, C-3, S-3.

Ed Nelson, Deborah Rose, Norman Fell, Jim Eusterman, Denise Young, Willie Stratford, Jr., Phyllis Diller.

Miss Poopinplatz (Diller) runs the graveyard shift at the mortuary where some weird zombie children are spreading the zombie bug around, even to a white French poodle that for some strange reason becomes huge and monstrous. The interview with Diller is far more interesting and funnier than the movie.

White House Madness (Program Power Ent. & Navarre) 1974, 87 mins., P/D-Mark L. Lester, W-Sebastian, 125 production stills, ads from its alternate titles "THE WAY HE WAS" (1976) and "TOP DOG" (75), press kit, publicity & reviews, cast & crew bios, orig. screenplay & story synopsis, hidden Easter Eggs, WSV, P-2, C-3, S-3. Texas senator, then presidential hopeful, Phil Gramm thought he was investing \$7,500 in a film called BEAUTY QUEENS but Lester made this instead. I never heard of this film before, even with all its title changes and for good reason. It is a really lame satire of the whole Watergate affair. You'd get more laughs from watching THE BONE YARD.

Duel in the Sun (Anchor Bay) 1946, 128 mins., D-King Vidor, P/W-David O'Selznick, SV, P-3, C-2, S-3. Jennifer Jones, Gregory Peck, Joseph Cotten, Lionel Barrymore, Lillian Gish, Walter Huston

Oh my God, is this dated and hard to get through. A sort of GONE WITH THE WIND done as a western with some impressive but phony matte shots and a lot of overacting. The digital compression or video transfer was bad in a few spots. It could have been the registration of the Technicolor print, I don't know. No extras, which a DVD like this could have used.

Robocop (Criterion) 1987, 103 mins. D-Paul Verhoeven, W-Edward Neumeier & Michael Miner, P-Arne Schmidt, unrated director's cut, commentary by Verhoeven, Neumeier, ex-Prod. Jon Davison, and RC expert Paul M. Sammon, film to storyboard comparison, storyboards, illustrated essay on making of RC, trailers, Dolby, WS, P-4, C-4, S-4.

Peter Weller, Nancy Allen, Daniel O'Herlihy, Ronny Cox, Kurtwood Smith, Miguel Ferrer.

Be prepared to spend an entire afternoon or evening with this feature-filled DVD. This gorier director's cut is still a lot of fun with Weller effectively playing a part-man/part-machine law enforcement officer, Robocop, who works for an ethically challenged corporation that is also trying to destroy him. There is enough "making of" stuff here to keep any film buff or sci-fi fan happy for hours.

Jaws (Universal) 125 mins., 1975, D-Steven Spielberg, W-Peter Benchley and Carl Gottlieb, P-Richard Zanuck and David Brown, THE MAKING OF JAWS doc., deleted scenes and outtakes, Get Out Of The Water trivia game, Shark World, production photos and storyboards, trailers, screen saver, Dolby, WS, P-4, C-4, S-4.

Roy Scheider, Robert Shaw, Richard Dreyfuss.

Often imitated horror-thriller about a hungry shark that upsets a New England resort community by eating a few of its residents. Scheider plays a cop that teams with shark expert Dreyfuss and shark fisherman/hunter Shaw to go after and kill this modern Moby Dick. Spielberg became a god after this movie became the top-grossing film

of all time, only to be knocked down by STAR WARS two years later.

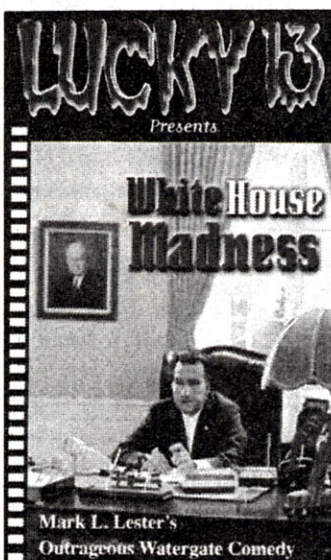
Copland (Miramax) 1999, 105 mins., D/W-James Mangold, P-Cary Woods, Cathy Konrad, Ezra Swerdlow, trailer, Dolby, WS, P-4, C-4, S-4. Sylvester Stallone, Harvey Keitel, Ray Liotta, Robert De Niro, Janeane Garofalo, Robert Patrick, Michael Rapaport, Annabella Sciorra.

A modern Howard Hawks-like western with a bunch of crooked cops running a small town in New Jersey. Stallone is the alienated sheriff, wannabe big city cop, who finds corruption, a missing cop and conspiracy around him. Satisfying, but should have been better, especially with this cast.

U.S. Marshals (Warners) 1998, 131 mins., D-Stuart Baird, W-John Pogue, P-Arnold Kopelson, 2 trailers, Making of... doc., 3 TV spots, production notes, Historical doc. JUSTICE UNDER THE STAR, commentary by director, Dolby, WSV/SV, P-4, C-4, S-4.

Tommy Lee Jones, Wesley Snipes, Robert Downey, Jr., Joe Pantoliano, Kate Nelligan.

Tommy Lee Jones again plays U.S. Marshal Samuel Gerard, the man that chased the innocent Richard Kimble in this sequel to "The Fugitive." This time Wesley Snipes is the one who is framed for a murder he didn't commit. Haven't we seen this done a million times on TV and in the movies? Oh, yeah, they have a new version on CBS starring Tim Daly.



Three Kings (Warners) 115 mins., 1999, W/D-David O'Russell, P-Charles Roven, Paul Junger Witt, Edward L. Donnell, behind the scenes doc., filmmaker commentaries, creative personnel interviews, director's video journal, an intimate look inside the acting process with Ice Cube, still gallery, hidden bunkers, production notes, trailer, DVD-ROM PC extras, WS, Dolby, P-4, C-4, S-4.

George Clooney, Mark Wahlberg, Ice Cube, Spike Jonze, Nora Dunn.

A political/comedy/action/war film with enough twists and turns, sprinkled with actual facts about the Gulf War, to make your head spin. Clooney is excellent as a military commander looking for Saddam Hussein's gold hidden in some bunker based on a map that was pulled out of an Iraqi soldier's ass. Great features on this DVD, but the video diary by the director/writer was my favorite and gives some insight into the filmmaking process.

Halloween 5 (Anchor Bay) 1989, 97 mins., D/W-Dominique Othenin-Girard, W-Michael Jacobs, P-Ramsey Thomas, trailer, intro by stars Harris & Cornell, behind-the-scenes doc., Dolby, WS/SV, P-3, C-3, S-4.

Donald Pleasence, Danielle Harris, Ellie Cornell, Beau Starr, Wendy Kaplan, Tamara Glynn.

The Revenge of Michael Myers subtitle is a tip off that this is a rip-off in this continuation from the cliff hanger from part 4. He is back to slice up everyone that gets in his way in his attempt to get at his niece Jamie. She has some kind of psychic link to him and this is somehow a possible remedy for his evil anguish. The whole movie makes no sense; Loomis is still trying to stop him, Myers is still indestructible, yet hides from everybody, teenagers have an unsupervised party with a maniac on the loose and we know the niece has this psychic link but they either ignore her or act too late to help any of the victims. Gee, I wonder if Kevin Williamson had seen this? Actor Pleasence is obviously very sick and his performance shows it.

PV

ALPHA BLUE ARCHIVES

PRESENTS

FREE PREVIEW TAPE!

SPECIAL OFFER #1-60min. Preview Tape absolutely free when you order \$100 worth of videos! SF01 \$1.99 processing fee.

Get more BANG for your Buck with Alpha Blue Archive's Spectacular XXX GRAB BAG SPECIAL!

10 XXX Hardcore Features from the 1970's, 80's and 90's. Tons of filthy raunch guaranteed to make your cock spurt for hours! Approximately 15 to 20hrs. of footage guaranteed! GB1. Only \$69.95 Postage paid!

1970's Fetish Collections



CANDY SAMPLES COLLECTION V.1
2 hrs-Wrestling, G/S & more. CS1 \$39.95



USCHI DIGARD V.1
2 hrs. Uschi posing, bondage & wrestling. UD1 \$39.95



DOMINATORS V.3&4 Hardcore scenes of teenage torture & degradation. DM2 \$59.95 4 hrs



YOUNG LUST V.3
Nasty teen loops! Includes Naughty Daughter, Girl Scout Sandwich, Sister/Sister. LG3 \$39.95 2 hrs



CANDY SAMPLES COLLECTION V.2
2 more hrs. of Luscious Candy. CS2 \$39.95

GOLDEN SHOWERS OF THE 1970'S Over 35 different scenes. GS1 \$49.95 2 hrs



NECRO-FETISH Documents death scenes in XXX cinema. Bloody stabbings, asphyxiation, corpse penetrations. NC1 \$39.95 2 hrs



CRAIGMONT FUNERAL HOME

XXX Double Features

2 full lenght features on one Tape! 2hrs. each



XXX D.F. #34 -DIXIE / TEENAGE HUSTLER - Young teens selling their virginity! DF34 \$34.95.



XXX D.F. #12-RAPE VICTIMS & THE FINAL TEST-Vanessa Del Rio in sadistic rape & taboo roughies. DF12 \$34.95



XXX DF #35-DADDY'S LITTLE GIRL/FAMILY FUN-busy young teens play dirty. DF35 \$34.95



FULFILLING YOUNG CUPS is the hottest most lavishly produced and coarsely photographed sex film of the year! The greatest women in the film are guaranteed to make you go wild! The only one every man should have! **XXX D.F. #66 -EROTIC ADVENTURES OF LOLITA** - Young farm girls lose their innocence. **FULFILLING YOUNG CUPS** -Serena & V. Del Rio in kinky kennel sex. DF66 \$34.95



XXX D.F. #73-DADDY KNOWS BEST/ALL IN THE SEX FAMILY-brother/sister/ taboo. DF73 \$34.95



XXX DF #73-DADDY KNOWS BEST/ALL IN THE SEX FAMILY-brother/sister/ taboo. DF73 \$34.95

XXX FEATURE FILMS!

\$24.95 each. 5 or more \$19.95 each. All features approximately 75 to 90min. each. UNCUT and UNCENSORED Versions.

AVON FEATURES



ANGELS IN DISTRESS
Vicious Mistress Candice/George Payne. AV01



BIZARRE STYLES
A. Sprinkle/V. Del Rio-G. Showers, F/F. AV02



DOMINATRIX WITHOUT MERCY
Vanessa Del Rio S/M. AV17



KNEEL BEFORE ME
George Payne, Annie Sprinkle. AV06



MANHATTEN MISTRESS Joe Davian directs Erica Boyer. AV22



ORIENTAL TECHNIQUES OF PAIN & PLEASURE
Annie Sprinkle/Mistress Candice. AV07



WICKED SCHOOLGIRLS-Little Velvet Summers/toilet. AV14



MASCARA
-Lisa Deleuw, Mistress Candice. Roberta Findlay directs. AV23



TAMING OF REBECCA -Incest, Golden Showers, Piercing. AV13



PRISONER OF PLEASURE-Long Jeanne Silver does sick specialty. AV10

ROUGHIE FEATURES



ABDUCTION OF LORELEI
Serena cola bottle violation. XF100



ANYONE BUT MY HUSBAND-C.J.
Laing F/F-rare uncut version (fair quality.) XF188



CLIMAX OF BLUE POWER-cop impersonator debases hookers. XF101



FORCED ENTRY - Vietnam vet rape rampage. XF25



HER NAME WAS LISA-Vanessa Del Rio, Samantha Fox. XF189



FEMMES DE SADE
Alex De Renzy's San Francisco epic. XF97



DEFIANCE
Teenage inmate defiled. XF14



HOT SUMMER IN THE CITY-Black militants defile lily-white virgin. XF29



INVITATION-XXX version of Bob Cresse's INVITATION TO RUIN-1st time on video! XF190



TONGUE-Brigitte Maier in XXX black actioner. XF70



WATERPOWER-Enema bandit in NYC. XF118



WOMEN'S TORMENT-A-Roberta Findlay directs! Female murder spree. XF119



MARIANNE BOUQUET-T-Janine Reynaud does hardcore. XF202



SWEET TASTE OF HONEY-Max Pecos' S/M epic. XF208



THE IMAGE-uncut version of Radley Metzger's Punishment of Anne. XF204



INTRUSION-Kim Pope in rape exploiter. XF108



LITTLE ORPHAN DUSTY-John Holmes in F/F sleazefest! XF99



JOY aka SEX CRAZY-young Sharon Mitchell is female rapist. William Lustig directs. XF33



LOVE SLAVES-Another hardcore sickie from Bob Cresse. XF110



MIDNIGHT HEAT-Jamie Gillis/hitman in hardcore film noir. XF191



TEENAGE SEX KITTEN-Rene Bond ravaged by hillbilly retards. XF66



SUBMISSION OF SERENA-Jamis Gillis & Serena XXX! XF192

STORY OF JOANNA-Terri Hall, Jamie Gillis porno chic S/M. XF58



SHARON-Zebedy Colt reprimands daughter Jean Jennings. XF113



TIFFANY MINX-Murder obsessions from Roberta Findlay! XF193



LONG JEANNE SILVER-Female amputee/uncut version. XF109

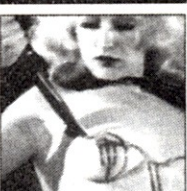
SATANIC SICKIES



ALL THE DEVIL'S ANGELS-Psychiatrist's cult asylum. XF195



ANGEL ABOVE, DEVIL BELOW-Rene Bond/possessed pussy. XF196



BLUE VOODOO-Serena, Vanessa Del Rio sex magic/infantism. XF197



DEVIL INSIDE HER-Annie Sprinkle in crazed G/S rituals. XF15



DEVIL'S PLAYGROUND-Lucifer seduces nymphettes. XF198



DRACULA EXOTICA-Vanessa Del Rio in necromanaical thriller. XF199



LUST AT FIRST BITE-a.k.a DRACULA SUCKS-Seka, Serena, Kay Parker. XF200



HARDGORE-Teen terrorized by hospital death cult/ necrophilia/castrations. XF26

EUROPEAN FEATURES



SEDUCTION OF AMY-a.k.a PHANTASMES-Jean Rollin directs. XF207



FELINES, THE-Jess Franco star Janine Reynaud does hardcore. XF201



KINKY LADIES OF BOURBON STREET-Frenchman Frederic Lansac's horrific classic. XF203



PENETRATION-a.k.a. FRENCH BLUE -Lasse Braun/Bridgette Maier. XF46



SENSATIONAL JANINE-Virgin Orphan/Patricia Rhombert. XF209



PUSSY TALK-Frenchman Frederic Lansac directs Penelope Lamour. XF205



SENSATIONS-Lasse Braun/Bridgette Maier. XF206



EDUCATION OF A BARONESS-Brigitte Lahaye. XF210

SECOND COMING OF EVA-Mac Ahlberg directs Bridgette Maier. XF52

FREE CATALOG!

Order 2 or more videos and our huge 52 page magazine style catalog will be sent to you FREE. (A \$10 value.) 100's of rare full color & b/w illustrations, photos & original artwork. 75 new video releases! Rare intimate interviews with Candy Samples, Uschi Digard, Serena & many more starlets! Bill Landis' History of European Cinema, The Avon Dynasty & Loophand & more!

Send entire name, coupon & payment to: **Alpha Blue Archives P.O. Box 16072, Dept. PSY2, Oakland Ca 94610**

www.alphabluearchives.com

Call 510-268-0811 9am-6pm PST or Fax 510-268-0180 24hrs

All tapes recorded SP Mode on high quality tape-shipped in plastic clamshell cases with full color covers. NTSC-VHS only! Orders shipped USPS & UPS ground.

Alpha Blue Archives is a member of The Free Speech Coalition. All performers appearing in videotapes are over 18 years of age. All videos made prior to July 3, 1995 and are exempt from the requirements of Title 18 USC 2257 and CFR Part 75.

Std. Shipping 2-3 wks.	\$5.00
Each additional video	\$1.00
UPS 2nd Day Delivery	\$10.00
Each Additional	\$1.00
UPS Next Day Air	\$25.00
Each additional	\$1.00
International Orders	\$9.00
Each additional	\$5.00
California orders add:	8.25% Sales Tax
TOTAL \$	

P.O. Box orders shipped USPS priority mail.

SIGNATURE REQUIRED TO SHIP ORDER. I am 18 years of age or older. I am asking that I be sent explicit materials. These materials will be used solely for my personal enjoyment, and shall not be resold, duplicated, or commercially displayed. I will never let these materials be shown to persons who do not wish to view sexually explicit materials, or to minors. I declare under penalty of perjury that the following is true and correct.

NAME _____		
ADDRESS _____		
CITY _____	STATE _____	ZIP _____
<input type="checkbox"/> Check <input type="checkbox"/> Money order <input type="checkbox"/> Visa <input type="checkbox"/> Mastercard		
CREDIT CARD NUMBER _____		EXP. _____
SIGNATURE (I am an adult 18 years of age or older) _____		D.O.B _____

SPARE PARTS

By DALE
ASHMUN



Welcome to the real millenium, sparts fans. So far the only resemblance 2001 has to the classic Stanley Kubrick/Arthur C. Clarke epic is the way my computer goes schizo on me like HAL did on Keir Dullea. So while my pc's on his prozac, let us delve into the big barrel of plug-gables....

CAN'T KEEP A GOOD MAG DOWN DEPT... Happy Birthday to PUNK! Here's editor John Holmstrom re: Vol.2 #0 of PUNK via the

www.punkmagazine.com website: It was going to be a special 25th Anniversary issue but "so many former contributors got in touch with me that this issue won't be so special anymore. Instead, I'm calling it the "Not-So-Special" 25th Anniversary Issue of PUNK. 'Cause now it will be just like picking up a typical issue of the magazine. Almost every single person who contributed to the magazine before has agreed to do something for this one. Even Legs McNeil!" That stellar cast includes Ken Weiner, Bruce Carleton, Robert Romagnoli, Roberta Bayley, Elin Wilder, Adny Shernoff, Nick Tosches, Niagra, Richard Hell and a spiffy cover by Holmstrom his own self. Visit the above website for order info and lots of fine photos from the launch party at CBGBs.

STREET BEAT DEPT... B.N. Duncan sent me the 2001 edition of the TELEGRAPH STREET CALENDAR (\$12ppd. to Twisted Image, Box 12642, Berkeley CA 94712). Duncan and his partner Ace Backwards have been honoring the street people of Berkeley with these calendars for 12 years running and show no signs of ceasing or desisting. Dig the style of the Pink Man, see Tantrum heckle some Christians and catch the naked X-Plicit Players zooming down the avenue on their Weinermobile; they're just a few of the stars of the stars of this tribute to Telegraph Avenue's creative denizens.

WHO WANTS TO BE A MILLIONAIRE DEPT... We all do, but while waiting for that elusive chance to appear on Regis' hit show, we can

all cool our jets in the green room reading a Millionaire. Tony Millionaire that is, whose splendefirous comic creations have been released in two new compilations. First seek out MAAKIES (Fantagraphics Books, \$14.95, 800-657-1100), a collection of Tony's mind boggling weekly syndicated comic strip starring Drinky Crow and the penultimate monkey's uncle, Uncle Gabby. This ravishing edition reprints every MAAKIES strip from it's debut in early 1994 thru

early 2000 and believe me campers, this is a must have item for those who like to laugh out loud while injecting their comic fix. Uncle Gabby and Drinky Crow appear as stuffed animals in Tony's other new book THE ADVENTURES OF SOCK MONKEY (Dark Horse Comics, \$9.95,) which reprints the four issues of SOCK MONKEY and showcases Tony's stunning artwork. Tony has been delving into animation the past few years, with some Drinky Crow shorts airing on SATURDAY NIGHT LIVE, but I pray someone finances an animated version of the tale of Sock Monkey and Crow helping a shrunken head get back home to Borneo.

STRANGE WORLDS DEPT... that's where Michael Kupperman takes us in his comic compilation SNAKE 'N' BACON'S CARTOON CABARET (HarperEntertainment, \$13.00).

Kupperman's cartoon critters Snake (whose only utterance in "ssss") and Bacon (an actual slab of bacon, that's right) conjure up a surreal Abbott & Costello vibe in their adventures while

such familiar folks as Pablo Picasso, Albert Einstein and Mark Twain tweak our noggins in Kupperman's superbly rendered dreamscapes. **HAPPY BIRTHDAY BLAB!...** BLAB #11 marks the 14th year of editor/founder Monte Beuchamp's eclectic anthology of comics and prose. Lots of the stalwarts like Drew Friedman, Spain Rodriguez, Richard Sala, Peter Kuper, Lloyd Dangle and Doug Allen are aboard sharing pages with new contributors such as Lou Brooks and Christian



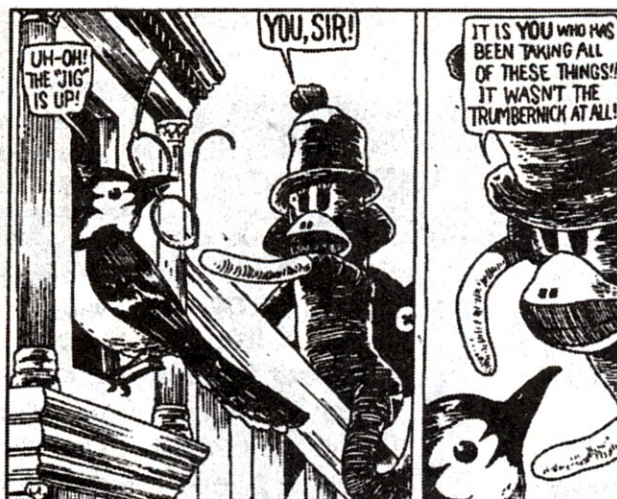
Clayton. One of my favorite features reproduces samples from Glenn Bray's and Dan Nordquist's collection of antique German postcards depicting the Krampus, a sort of anti-Santa Claus. As Beauchamp explains in the preface to the gallery of cards "the Krampus is St. Nicholas' dark servant—a hairy, horned, supernatural beast whose pointed ears and long slithering tongue gave misbehavers the creeps!" BLAB #11's incredible cover by Mark Ryden is suitable for framing. **DEPROGRAMMING DEPT.**...enormous thanks to Eric Caiden and the crew at CULT MOVIES MAGAZINE for comping me to their fantastic CULT MOVIES CONVENTION 2000 held last October 20-22 at the Hollywood Roosevelt Hotel. Talk about an overwhelming gathering of cult film personalities. Some highlights—Haji, Tura Satana and Lori Williams introducing a pristine print of Russ Meyer's "Faster Pussycat! Kill! Kill!" at the Beverly Theatre. Getting Forrest J. Ackerman's autograph on my copy of FAMOUS MONSTERS OF FILMLAND #1. Chatting with David Hess, one of the evil goons of "Last House on the Left", about how Fred J. Lincoln helped provide comic relief on the set of that hair raising opus. Gossiping about mutual NYC friends with Kitten Natividad. Oogling the charming June Wilkenson, a classic beauty who still deserves her nickname "The Body". Meeting such heros as Sid Haig ("Spiderbaby"), George "The Animal" Steele, Jack Hill (director of "Spider Baby"), Jon Agar ("The Mole People"), Karen Black (you know her), and seeing Ted V. Mikels introduce his trailer for the recently completed "Corpse

Grinders II". I also got to spend a lot of time with the vivacious Liz Renay and accompany her to a showing of "The Thrill Killers" at the Beverly Theatre. We ran into Titus Moody in the lobby after the show and gave him a lift back to the Roosevelt, where he had earlier received an acting award at the awards ceremony. This will be a hard one to top Eric, but I'm looking forward to next year's convention.

T.V. PARTY TONIGHT DEPT....I received a diverse batch of video goodies and first up will mention a bizarre but kookily erotic film by New Orleans director and film curator Richard Bigg. (Nice nom de porn, eh?) "Breakfast in Bed" features lovers John and Nikki cooking up a hearty meal...with Nikki as the serving platter. John breaks eggs over our starlet, sticks sausages up her honey pot, and generally makes a gourmet meal all over her sexy nekkid body. Then he feeds her the finished goodies before she rinses off with a well earned shower. Visit richardbigg.com for more info plus stills from the video. Or order your own copy by sending an age statement and \$19.00 check payable to Richard Bigg Prods., 4955 W. Napoleon Av. box 140, Metairie, LA. 70001.

The crew at Mondo Family Films have released another X-rated instant classic. Directed by Colonel Rob (assisted by Mondo Chrissy and brother Bruce), "Camp Erotica" takes us to a summer camp full of carefree orgies and weenie roasts. There's a skinny German sex tiger in this movie, billed as Maren Beautte, who got my aged blood boiling. Miss Kiki D'aire, Rikki Lixxx and Ariel also add lascivious slurping of private parts to the proceedings. An unsung L.A. comedy

wizard, James Andrew Beck, has a non-humping role as a spy in the ointment who has a traumatic tryst with a hornet's nest. Rumor has it that Mr. Beck was employed off camera as a fluffer for the female stars of the film, to get them in the right mood for sexing it up on camera. True or not, Jimmy Andy would be more than capable of such an assignment. Visit their website at www.mondofamilyfilms.com for order info or write Colonel Rob at his store Mondo Video A-Go-Go, 1718 N.Vermont Av., Hollywood CA 90027 ph. 323-953-8896. And while visiting L.A., be sure to drop by Mondo and meet the stars. On the non-sexual video front, Mr. Quintron has released his video infomercial "The Drum Buddy Show". Quintron is a world reknowned keyboard vibemaster. The Drum Buddy is his latest invention, an electronic rhythm instrument that operates off of light activated oscillators...or something like that. Directed by Rick DeLaup the 50 minute show is formatted as an infomercial, hosted by Bob Global and Rebecca Sims of Midwest International Industries and features performances by Miss Pussycat, Ernie K-Doe, MC Trachiotomy, XBXX and the Drum Buddy Dancers. Visit Rick DeLaup's website www.eccentricneworleans.com for more details about this video plus data on Rick's award winning documentary "Ruthie the Duck Girl" and a gallery of other eccentric New Orleanians. If you don't mess with da web, you can order "The Drum Buddy Show" by sending \$18.50 to Rick at PO BOX 791329, N.O., LA. 70179-1329.



BOOK HIM, DANNO DEPT....Biff Smith sent me a catalogue of very cool books he is selling, heavy on the science fiction, horror and adult sleaze genres, but filled with all kinds of goodies. Send him long SASE at 1344 West Flower, Phoenix, AZ 85013 and check out his wares for your own self.

CDs R US DEPT....the Psychotronic home office forwarded a delightful batch of CDs down to the swamps including MONSTER PARTY 2000 (MuSick Recordings) a tasty mix of monster songs perfect for Halloween or any dance party; AIN'T I'M A DOG and WHISTLE BAIT!, a pair of killer

rockabilly collections compiled by Eddie Gorodetsky and Bruce Dickinson on the Epic/Columbia label; Texas rockers The Leroi Brothers latest KINGS OF THE CATNAP (Rounder); the outrageous soul of ANDRE WILLIAMS IS THE BLACK GODFATHER and a scorching rock combo from Cedar Rapids, Iowa THE HORRORS (In The Red Records); and an overview of Electric Frankenstein's punk stylings on THE DAWN OF ELECTRIC FRANKENSTEIN (Triple X Records).

LAST BUT NOT LEAST DEPT....two final CD shoutouts—first, thanks to Dirk Vermin for the latest by his hard rockin', skull knockin' trio The Vermin with catchy title: LOOSE WOMEN, HARD LIVIN' AND THE DEVIL (on his brother Darren's Wood Shampoo label, box 27801, Las Vegas, NV 89126). For a cheap thrill, visit Dirk's website: www.hiddenvegas.com/vermin. Second, muchos gracias to Lily Hatchett for an advance copy of SUBSTITUTE FOR BLISS by her band Linoleum Blownapart. I'll have more info on Lil and her LIL TV project next issue. Until then, stay regular and have lots of fun in 2001.

PV



Fanzines

ASIAN CULT CINEMA (#30, \$6) This 64 digest size pg. issue features a cover story and interview with Hong Kong actor Anthony Wong (THE UNTOLD STORY) and a special section on recent Korean cinema which opens with a very informative overview by Art Black. As usual, many of the photos (often in color) are of naked Asian beauties. See ad.

BLUE SUEDE NEWS (#53, \$4.50) has excellent interviews with Linda Gayle Lewis (currently touring with Van Morrison) and Robert Baldori of The Woolies ("Who Do You Love") plus Vince Taylor, Little Milton and the usual news and reviews of (mostly) American roots music. It's 70 pgs. Call (800) 484-5812.

BROADSIDE (#15, 3 stamps) is ten digest size Xerox pgs. With a cover story on Cleveland Rocks 1975 (Electric Eels, Rocket from The Tombs...). This is a good place to announce upcoming CD comps of Rocket and Mirrors (details in PV when available). Box 6467. Plymouth, MI 48170.

CINEMAD (#3, \$3.95) has interviews with people you won't find elsewhere like directors Jeff Krulik (HEAVY METAL PARKING LOT), Charles Burnett (TO SLEEP WITH ANGER) and Craig Baldwin (TRIBULATION 99). Cartoonist Dan Clowes is there too plus interesting reviews of features and shorts. It's 60 pgs. Editor Mike Plante is at Box 43909, Tucson, AZ 85733.

COOL AND STRANGE MUSIC (#19, \$3.95) has revealing interviews with Vic Mizzy (ADDAMS FAMILY theme), Dolores Erickson (who posed for the famous Herb Alpert Whipped Cream LP cover), and Weird Al Yankovic (cover story), plus articles on Xavier Cugat and Soupy Sales and the usual news, reviews and cool LP covers. It's 64 pgs. 1106 Colby St., Everett, WA 98201.

THE JUNE WILKINSON FAN CLUB (#6, \$2) is 14 pgs. of news and pictures of the star of MACUMBA LOVE. See June pose with Johnny Ray, the Apollo astronauts, Sting and Antonio Banderas! 7901 Iroquois Ct., Woodridge, IL, 60517.

MICROFILM (#3, \$3.50) has unexpected interviews with directors Ross Hagen (BAD CHARLESTON CHARLIE, a period comedy with John Carradine), Eric Brummer (DEBBIE DOES DAMNATION), Vincent Pereira (A BETTER PLACE), and Franklin Kurtz (CARNIVORE), plus Troma and reviews. Its 40 pgs. available from Box 45,

Champaign, IL 61824.

1970s XXX REVIEW (#4) covers 11 films (THE DEVIL INSIDE HER, KATE AND THE INDIANS, REVOLVING TEENS...) in 20 Xeroxed pgs. For some reason the mailing address was obscured, so I'll print it when I know it myself.

ROCKTOBER (#28, \$4) Everything in this magazine is obsessive and well worth reading. Rudy Ray Moore, Pat Boone (!), Swamp Dogg, Kid Creole and one of The Dickies are interviewed and the clever imitation Famous Monsters cover announces the Redd Foxx discography. It took 14 (small type) pgs. and 6 writers to cover (in detail) every damn Foxx single and LP plus books, videos and other collectibles. And there's features on Maceo Parker and Xuxa! . It's 84 pgs. 1507 E. 53rd St. #617, Chicago, IL 60615.

THE SECOND GRADER (#42, 2 stamps) is a 32 pg. Xerox digest with some stuff about the expected Smurfs comeback, Dokken, and actor Kardeen Harrison. 5 Haek Pl., Makawao, Hawaii 96768. **SHEMP!** (#30) is a 12 pg. Xerox digest with music and movie (AMERICAN MOVIE, THE MINUS MAN...) reviews. Larry Yoshida is at 593 Waikala St., Kahului, Hawaii 96732.

STREETCLEANER MOVIE HELL (#10) is 8 pgs. of reviews which are graded from A (King Vidor's THE CROWD) to F (TALES FROM THE GIMLI HOSPITAL) with titles like HELL NIGHT and SUDDENLY somewhere in-between. Box 146, 1515 N. Town East Blvd. #138, Mesquite, TX 75150.

SWITCHBLADE (#2, \$2) features The Demolition Doll Rods (a band featuring a stripper and a guy in drag), a recent Little Richard show, a tribute to Screamin' Jay Hawkins, a

Bryan Gregory cartoon strip (done before he died), and record reviews. It's 32 Xeroxed pgs. Editor Mike Tsaros is at 1740 Milford Ave. #10-G, Bronx, NY 10461.

TRASH TIMES (#9, \$2) is a 32 Xerox pg. digest with H. G. Lewis movies, the 60's Brit group Wimple Winch, Ronnie Wood in rehab, Bozo and other clowns and music and movie (BUTTERFLY, THE CHOPPERS...) reviews. Box 248, Glenview, IL 60025.

WEIRD ZINES (#1, \$2) reviews a select number of movie, music... zines along with sample covers and illustrations. The 24 pg. digest is from C. Marriott, 328 16th St. D, Huntington Beach, CA 92648.



Inside: Herschell Gordon Lewis, Wimple Winch, Why O'Hare is #2. Tons of Trash Movie and Music Reviews

FOREIGN

BETTY PAGINATED (#22, \$5) is 64 pgs. of sex, porn, wrestling, comics, reviews and fiction with features on Julie Strain, Michele Bauer, black wrestler Jacqueline, the late Roxanne Kernohan, and the late Lisa DeLeeuw. The very clear photos and frame blow-ups are impressive but the news about sex star suicides, ODs and (should be) criminal breast enlargements gone bad are depressing. Box A1412, Sydney, NSW, 1235 Australia.

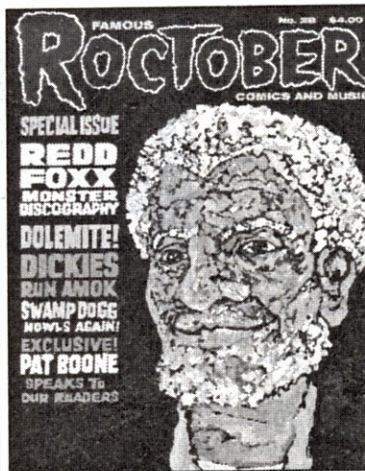
CANNIBAL CULTURE (#8, \$3) has articles on BLOWUP, LAST HOUSE ON THE LEFT, and The Cinemuerte Film Festival. The best part though is Jorge Buttgerreit interviewing David Cronenberg. It's 52 pgs. 3451 Cambie St, Vancouver, BC, V5Y 2BB, Canada.

DARK SIDE (#89, \$5.95) offers interviews with Ray Lovelock (THE LIVING DEAD AT MANCHESTER MORGUE), American born actor Michael Sopkiw (BLAST-FIGHTER), France's Estrange Film Festival, British TV sci fi, and the usual columns and reviews. The slick British "Magazine of the Macabre" is partially in color. Try www.darksidemagazine.com.



HEADPRESS (#20, \$14.50) includes THE WICKER MAN, the Exploited series of video releases, interviews with director Jan Svankmajer, Cleveland Harvey Pekar, Indonesian porn star Jade Marcella (by Anthony Petkovich), and Gamera and Godzilla director Shusuke Kaneko (by Jorge Buttgerreit), plus a cover story on cult magazines of the past, female boxers and much more. It's 160 pgs.

in book form. 40 Rossall Ave., Radcliffe, Manchester, M26 1JD, England.



HORROR PICTURES: Metro (sans Goldwyn ni Mayer) (\$6) includes lengthy reviews on BROTHER FROM ANOTHER PLANET, HORRORS OF SPIDER ISLAND, VAMPYROS LESBOS, the Spanish language DRACULA, and many others. It's 84 pgs. in French. Editor Gerard Noel is at 345, Rue Pablo Picasso, 46000 Cahors, France. This is also a good

address for Europeans to order PV back issues from.

SOCKAMAGEE! (#13, \$2) is worth it for the interview with pumped up heavy metal singer/actor Jon Mikl Thor (ZOMBIE NIGHTMARE). Also with Jimmy Olson comics, cartoons and reviews. Editor Steve Richards is at 2037 Stainsbury, British Columbia, Canada V5N 2M0.

From ALIENS to ZOMBIES: www.videowasteland.com



VIDEO WASTELAND

MOVIE MEMORABILIA AND VIDEO RENTALS BY MAIL

MOVIE POSTERS - COLLECTIBLES - T SHIRTS
OUT OF PRINT VIDEOS - AUTOGRAPHS & MORE
GREAT SELECTION UNBEATABLE PRICES

THOUSANDS OF RARE, OUT-OF-PRINT & HARD TO FIND
HORROR, EXPLOITATION and CULT FILMS.

Available to inexpensively rent through our Rent-by-Mail Service.

Our 2 Rental Reference & Review Books offer up reviews to over 4,000 films in our rent-by-mail service for ONLY \$15.00 postage paid. DON'T DELAY - ORDER THESE BOOKS TODAY!

COMPLETE MERCHANDISE CATALOG - \$3.00 (\$5 Foreign)

VIDEO WASTELAND PO Box 81551 CLEVELAND, OH. 44181

Phone (440) 891-1920 1pm - 9pm EST E Mail: zombies@videowasteland.com

NEVER TO BE FORGOTTEN

STEVE ALLEN (78), from NYC, was the only son of vaudeville comedian parents. He was a radio DJ in Phoenix and L.A. before hosting his first TV show in Manhattan in 1950. He hosted various talk, variety, comedy and quiz shows and specials over the years, but is remembered as the innovative original host of *THE TONIGHT SHOW* (53-6) and *THE STEVE ALLEN SHOW* (56-64). Although he made fun of rock and roll, he introduced Elvis Jerry, Lee Lewis, Bob Dylan, Frank Zappa and others to a mass TV audience. Other guests included Chet Baker, Coleman Hawkins, Lenny Bruce, Jack Kerouac, and Carl Sandburg. Film credits include *DOWN MEMORY LANE* (49), *I'LL GET BY* (50), *THE BENNY GOODMAN STORY* (56), *THE BIG CIRCUS* (59), *COLLEGE CONFIDENTIAL* (60), *DON'T WORRY, WE'LL THINK OF A TITLE* (66), *WARNING SHOT* (67), *A MAN CALLED DAGGER* and *WHERE WERE YOU WHEN THE LIGHTS WENT OUT?* (both 68), *THE COMIC* (69), *THE SUNSHINE BOYS* (75), *HEARTBEAT* (80), *THE FUNNY FARM* (82), *ALICE IN WONDERLAND* (85), *AMAZON WOMEN ON THE MOON* (87), *GREAT BALLS OF FIRE!* (89), *THE PLAYER* (92), and *CASINO* (95). He appeared on *BATMAN*, *GET SMART*, *FANTASY ISLAND* and *SABRINA*. Allen wrote many songs and books and recorded over 40 albums including a poetry LP with Kerouac and comedy, jazz, and easy listening LPs. Actress Jane Meadows was his second wife. He had four sons. In recent years he actively criticized media for having low moral standards.

EDWARD ANHALT (86), from NYC, was the Oscar winning screenwriter of *BULLDOG DRUMMOND STRIKES BACK* (47), *THE CRIME DOCTOR'S DIARY* (47), *PANIC IN THE STREETS* (50), *THE SNIPER* (52), *THE YOUNG LIONS* and *THE RESTLESS YEARS* (both 58), *THE YOUNG SAVAGES* (61), *GIRLS! GIRLS! GIRLS!* (62), *BECKET* (64), *THE SATAN BUG* (65), *HOOR OF THE GUN* (67), *THE BOSTON STRANGLER* (68), *THE MAN IN THE GLASS BOOTH* (75), *CONTRACT ON CHERY STREET* (77), *THE HOLCROFT COVENANT* (85) and others. His early scripts were written with Edna Anhalt, the first of his five wives.

LEWIS ARQUETTE (65), from Chicago, was a character actor in films including *THE CHINA SYNDROME* (79), *LOOSE SHOES* (80), *THE HORROR SHOW* and *CHOPPER CHICKS IN ZOMBIETOWN* (both 89), *SYNGENOR* and *ROCK AND ROLL HIGH SCHOOL FOREVER* (both 90), *ATTACK OF THE 50 FT. WOMAN* (93), *SCREAM 2* (97) and *LITTLE NICKY* (00). He acted on many TV shows and played J.D. Pickett on *THE WALTONS* (78-81). His father was folksy TV comedian Charlie Weaver (Cliff Arquette). His children are actors Rosanna, Richmond, Patricia, Alexis and David Arquette.

JEAN-PIERRE AUMONT (Salomons) (90), from Paris, was a blonde stage actor in films since '31. He starred in several Hollywood features including *THE CROSS OF LORRAINE* (43) and *SIREN OF ATLANTIS* (48), with his second wife, Dominican actress Maria Montez. Some later roles were in *SEVEN DEADLY SINS* (61), *CAULDRON OF BLOOD* (67), *CASTLE KEEP* (69), *DAY FOR NIGHT* (73), *MAHOGANY*, *THE HAPPY HOOKER* and *CATHERINE AND CO.* (all 75), *BLACKOUT* (78), *DON'T LOOK IN THE ATTIC* (81), *THE BLOOD OF OTHERS* (84), and *JEFFERSON IN PARIS* (95). Aumont was awarded the Legion Of Honor for fighting with free French forces in WWII. Montez died in '51. Their daughter is actress Tina Aumont. Aumont later married Italian actress Marisa Pavan (they had two sons). His brother is director Francois Villiers.

CARL BARKS (99), from Merrill, OR, wrote gags for Donald Duck cartoons at Disney, then drew the famous character for comic books (from 1942 to 66).



Barks created Uncle Scrooge (who also starred in his own comic books), Gyro Gearloose and Gladstone Gander, but was not allowed to sign his work.

RAYFORD BARNES (80), from Whitesboro, TX, was in *HONDO* (53), *BOWERY TO BAGDAD* (55), *THE THREE STOOGES IN ORBIT* (62), *JESSE JAMES MEETS FRANKENSTEIN'S DAUGHTER* (66), *THE WILD BUNCH* (69), and *THE HUNTING PARTY* (71). Some TV roles were on *TWILIGHT ZONE*, *HITCHCOCK*, *INVADERS*, *KUNG FU* and *WONDER WOMAN* and many westerns. His aunt was actress Binnie Barnes.

SANDY BARON (Sanford Berenofsky) (63), from Brooklyn, was a stand up comedian, once described as "the new Lenny Bruce." He was on *THAT WAS THE WEEK THAT WAS* (64) and acted in features including *TARGETS* (68), *STRAIGHT TIME* (78), *BROADWAY DANNY ROSE* and *BIRDY* (both 84), *SID AND NANCY* and *VAMP* (both 86), *MISSION KILL* (87), *THE GRIFTERS* (90), *MOTORAMA* (91), and *LEPRECHAUN 2* (94). He had recurring roles on *THE MUNSTERS TODAY* and *SEINFELD*. Baron recorded at least five LPs of social satire. He died of emphysema.

BILLY BARTY (William John Bertanzetti) (76), from Millsboro, PA, made his film debut in a 1927 silent two reel comedy and acted during 8 (!) decades in over 120 features. He played Mickey Rooney's little brother in *MICKEY MCGUIRE* shorts, worked in vaudeville, and was often cast as a baby. Credits include *SOUP TO NUTS* (30), *GOLD DIGGERS OF 1933*, *FOOTLIGHT PARADE*, *ROMAN SCANDALS* and *ALICE IN WONDERLAND* (all 33), *GIFT OF GAB* (34), *A MIDSUMMER NIGHT'S DREAM* (35), *THE BRIDE OF FRANKENSTEIN* (36), and *NOTHING SACRED* (37). He returned to films as a 3' 9" adult in *PYGMY ISLAND* (50), *THE CLOWN* (53), *THE UNDEAD* (56), *JUMBO* (62), and two Elvis movies: *ROUSTABOUT* (64) and *HAREM SCARUM* (65). Later roles were in *PUFNSTUF* (70), *THE DAY OF THE LOCUST* (75), *W. C. FIELDS AND ME* and *THE AMAZING DOBERMANS* (both 76), *THE HAPPY HOOKER GOES TO WASHINGTON* (77), *RABBIT TEST* and *LORD OF THE RINGS* (both 78), *SKATETOWN USA* and *FIREPOWER* (both 79), *UNDER THE RAINBOW* and *HARDLY WORKING* (both 81), *NIGHT PATROL* (84), *LEGEND* (85), *TOUGH GUYS* (86), *FOUL PLAY*, *BODY SLAM*, *RUMPELSTILTSKIN*, *SNOW WHITE* and *MASTERS OF THE UNIVERSE* (all 87), *WILLOW* (88), *UHF*, *LOBSTER MAN FROM MARS* and *DIGGIN' UP BUSINESS* (all 89), *LIFE STINKS* (91), *WISHFUL THINKING* (93), *RADIOLAND MURDERS* (94), and *ALAN SMITHEE MOVIE* (97). He was a regular on *THE SPIKE JONES SHOW* (54 and 57), *CIRCUS BOY* (56-8), had his own *BILLY BARTY'S BIG SHOW* in L.A. during the 60's, and was on the 70's kids shows *THE BUGALOOS*, *SIGMUND AND THE SEA MONSTER*, *DR. SHRINKER*, *THE KROFFT SUPERSTARS*, and *THE BAY CITY ROLLERS*, and acted on *HITCHCOCK*, *THRILLER*, *GET SMART*, *THE LOST SAUCER*, *MAN FROM ATLANTIS*, *FANTASY ISLAND*, *THE MUNSTERS TODAY* and others. Barty formed The Little People Of America with the late Billy Curtis and Angelo Rossitto.



Ann Doran

LEONARDO BENVENUTI (77), From Florence, Italy, was a screenwriter of 80 movies, including *KALI YUG*, *LA DEA DELLA VENDETTA* (63), *GHOSTS ITALIAN STYLE* (67), *FIND A PLACE TO DIE* (68), *DOTTOR JEKYLL E GENTILE SIGNORA* (79) and *ONCE UPON A TIME IN AMERICA* (84).

GERARD BLAIN (70), from Paris, was an extra in *CHILDREN OF PARADISE* (45), and later was called "the French James Dean." Some roles were in *CRIME AND PUNISHMENT* (56), *THE HUNCHBACK OF ROME* (61), *HATARI!* (62), and *THE AMERICAN FRIEND* (77). He also wrote and directed features.

ELIZABETH BRADLEY (78), from London, was a stage and TV actress in features including *THE FLESH AND BLOOD SHOW* and *FOUR DIMENSIONS OF GRETA* (both 72), *AN AMERICAN WEREWOLF IN LONDON* (81), and *BRIMSTONE AND TREACLE* (82).

MORT BRISKIN (87), from Oak Pk., IL, became a producer with *THE BIG WHEEL* (49) and *QUICKSAND* (50) starring Mickey Rooney, who he managed, *THE JACKIE ROBINSON STORY* (50) and others. He produced nine TV series (including *WHIRLYBIRDS* and *THE WALTER WINCHELL FILE*), then *YOU'LL LIKE MY MOTHER* and *WILLARD* (both 71), *BEN* (72), *WALKING TALL* (73), which he also wrote, and *FRAMED* (75).

LES BROWN (88), from Reinerton, PA, was a clarinetist whose orchestra made the pop charts 26 times from '39 to '53 on Bluebird, Okeh, Columbia and Coral. His most famous vocalist was Doris Day whose biggest hit with the band was the #1 Brown composition "Sentimental Journey" in '45. His Band of Renown was with Bob Hope on the radio, on tours and on TV specials since '47. They were in Universal shorts, *SEVEN DAYS LEAVE* (42) and *ROCKABILLY BABY* (57), and were on *THE STEVE ALLEN SHOW* and several Dean Martin hosted TV series. They were still performing about 60 dates a year as recently as six months ago, often conducted by son Les Brown Jr., who acted in *WILD WILD WINTER* (66).

ROB BUCK (42), from Jamestown, N.Y., was founder, lead guitarist and songwriter for the band 10,000 Maniacs, formed in '81. Lead singer Natalie Merchant left the Elektra label group in '93 and was replaced by Mary Ramsey. The band's last gig was at a rally for Hillary Clinton at Buffalo State College. Buck died from liver failure.

ALAN CADDY (60), from Chelsea, England, was the lead guitarist of Johnny Kidd (Freddie Heath) and the Pirates. Their "Shakin' All Over" went to #2 in England in '60. He and Pirate Clem Cattini then auditioned for Joe Meek and became part of The Tornados, known for the international #1 "Telstar" in '62. The Tornados also backed Billy Fury. Caddy later arranged hits for Dave Dee, Dozy, Beaky, Mick and Tich and The Herd, did session work, and did arrangements for The Spencer Davis Group, The Pretty Things, Dusty Springfield and others. Kidd, Fury, Meek, Springfield, and Heinz (also from The Tornados) all also died too young.

R. (Robert) WRIGHT CAMPBELL (73), from Newark, was Oscar nominated for his script about the life of Lon Chaney. His brother, actor William Campbell, was in several of the films he wrote. Credits include *FIVE GUNS WEST* (55), his first for Roger Corman, *GUN FOR A COWARD* (56), *QUANTEZ* (57), *MAN OF A THOUSAND FACES* (57), *TEENAGE CAVE MAN AND MACHINE GUN KELLY* (both 58), *DEMENTIA 13* and *THE YOUNG RACERS*, which he also acted in (both 63), *THE SECRET INVASION* and *MASQUE OF THE RED DEATH* (both 64), *HELL'S ANGELS ON WHEELS* (67), and *CAPTAIN NEMO AND THE LOST CITY* (69). He also wrote many TV shows and was a novelist. The Campbells are Armenian.

JAMES (Edward) CARR (58), from Memphis, was with The Soul Stirrers gospel group, before he recorded a series of highly regarded 60's soul ballads (on Goldwax). His best known is "The Dark End Of The Street" (#10 R+B in 67). Eight other singles made the r+b charts and five others barely made the pop charts. Carr usually recorded at Sun studios, The late Duane Allman was one of his managers.

ERIC CHRISTMAS (84), from London, was a stage actor, who had his own TV series in Canada during the 50's. Some movie roles were in *THE ANDROMEDA STRAIN* and *HAROLD AND MAUDE* (both 71), *ATTACK OF THE KILLER TOMATOES!* (78), *THE CHANGELING* (80), *PORKY'S* (81), and both sequels, *THE PHILADELPHIA EXPERIMENT* (84), *ED AND HIS DEAD MOTHER* (93), and *MOUSE HUNT* (97). He was a regular on *WISEGUY* and *DAYS OF OUR LIVES* and appeared on many other TV shows.

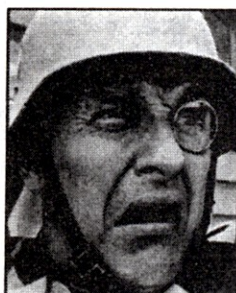
FREDERICK S. CLARKE (51), from Steubenville, Ohio, was the creator,

editor and publisher of the Oak Park, Ill based *Cinefantastique* (or CFQ), the magazine "with a sense of wonder." As a kid, he published *The Garden Ghouls Gazette* fanzine (62-66), then a mimeographed newsletter *Cinefantastique* (67-70), which became a glossy \$1 publication with a circulation of 1000 in 1970. He didn't work on it full time until 1983. That year Spielberg and Lucas refused to cooperate with Clarke after he announced the plot of *RETURN OF THE JEDI* before it was released. Warner Brothers then boycotted his publication after he published photos of the fatal *TWILIGHT ZONE* helicopter crash. In '92 he launched *Femme Fatales* magazine. Clarke killed himself. He had four children.

JAMES B. CLARK (92), from Stillwater, MN, was an editor for many years who directed features including *MYSTY* (61), filmed on Chincoteague Island, and *FLIPPER* and *DRUMS OF AFRICA* (both 63). He also directed many episodes of *BATMAN* and other shows including *LASSIE*, *MY FRIEND FLICKA*, and *VOYAGE TO THE BOTTOM...*

RUSS CONWAY (75), a British pianist known as the "Prince Charming of Pop," had 21 hits on Columbia from 1957-63. Years before the Stars On 45 rock medleys, he recorded similar "Party Pops" medleys including songs going back to the turn of the century and minstrel shows. He appeared in *A WEEKEND WITH LULU* (62) from Hammer and *THE DREAM MAKER* aka *IT'S ALL HAPPENING* (63) starring Tommy Steele. Conway should not be confused with the American actor Russ (ell) Conway.

JACK COOPER (55) was a drummer for The O'Jays in the 70's, then continued to work in Cleveland area nightclubs. He had a heart attack.



Werner Klemperer

FRANKIE CROCKER (63), from Buffalo, NY, was a popular "urban contemporary" DJ and program director at Harlem's WBLS for over 20 years. Crocker appeared in *CLEOPATRA JONES* and *FIVE ON THE BLACK HAND SIDE* (both 73), *DARKTOWN STRUTTERS* (76), and *DEATH DRUG* (78), announced *FRIDAY NIGHT VIDEOS* (90-95) and was one of the first VJs on VHI. He had cancer.

HOYT CURTIN (78) from Downey, CA, composed the mad-dening score for Ron Ormond's *MESA OF LOST WOMEN* (53) also used in Ed Wood's *JAILBAIT* (54). He became the music director for Hanna-Barbera in '57 and wrote the music for the theme songs of *HUCKLEBERRY HOUND*, *YOGI BEAR*, *THE FLINTSTONES*, *THE JETSONS*, *JOSIE AND THE PUSSYCATS*, *THE SMURFS*, *SCOOBY DOO* and others. He also composed the themes for *LOVE*, *AMERICAN STYLE* and *KISS MEETS THE PHANTOM OF THE PARK* (78).

ALEJANDRO CRUZ (78), from Nuevo Leon, Mexico, wrestled and acted as The Blue Demon. A few of his many credits were *CURSE OF THE AZTEC MUMMY* (59), *BLUE DEMON VS. SATANICAL POWER* (64), *WORLD OF THE DEAD* (69), *SANTO AND BLUE DEMON VS. DRACULA AND THE WOLFMAN* (72) and *MYSTERY IN BERMUDA* (77).

JIMMIE H. DAVIS (101), from Beech Grove, LA, was a Jimmy Rogers fan who first recorded for Victor (1929-34). His early records included "off color" blues ("Jellyroll Blues," "Tom Cat And Pussy Blues," "Organ Grinder Blues"...), some backed by the (black) Shreveport House Wreckers. At Decca he had two pop chart hits (37/8) then, in '42, Bing Crosby, Wayne King and Gene Autry all had hits with his "You Are My Sunshine." Davis appeared in *STRICTLY IN THE GROOVE* and *RIDING THROUGH NEVADA* (both 42) and *FRONTIER FURY* (43). While serving as the "Singing Governor" of Louisiana (44 to 48), he was in *CYCLONE PRAIRIE RANGERS* (44) and starred in *LOUISIANA* (as himself) and *MISSISSIPPI RHYTHM* (both Monogram, '47) and had 5 country chart hits with His Sunshine Boys. He later appeared in *SQUARE DANCE KATY* (50) and had a final country hit while serving a second term (60-64) as the strict segregationist governor of Louisiana. He recorded over 50 LPs (many were gospel) and claimed to have written over 400 songs. Davis was voted into The Country Music Hall Of Fame in '72 and was still active in his 90's.

ROSEMARY DeCAMP (90), from Prescott, AZ, was in *THE JUNGLE BOOK* and *YANKEE DOODLE DANDY* (both 42), *THIS IS THE ARMY* (43), *NIGHT UNTO NIGHT* (47), *SCANDAL SHEET* (52), *13 GHOSTS* (60), *THE TIME MACHINE* (78), and *SATURDAY THE 14TH* (81). She co-starred on *THE LIFE OF RILEY* (49-50), *THE BOB CUMMINGS SHOW* (55-9) and *THAT GIRL* (66-70) and acted on *NIGHT GALLERY*, *BUCK ROGERS* and other shows.

DON DEVLIN (70), from The Bronx, was an actor on TV and in films including *RUMBLE ON THE DOCKS* (56), *BLOOD OF DRACULA* (57) and *ANATOMY OF A PSYCHO* (61). He wrote *THUNDER ISLAND* (63) with its star Jack Nicholson and later produced Nicholson in *THE FORTUNE* (75) and *THE WITCHES OF EASTWICK* (87).

ANN DORAN (89), from Amarillo, TX, began appearing in silents from the age of four under various stage names. The daughter of a silent film actress, she went on to roles in "500" films (from many studios), including *CHARLIE CHAN IN LONDON* (34), *NIGHT LIFE OF THE GODS* and *WAY DOWN EAST* (both 35), *THE MAN WHO LIVED TWICE* (36), *THE SHADOW* (37), *THE SPIDER'S WEB*, *SMASHING THE SPY RING*, *PENITENTIARY*, *WOMEN'S PRISON* and *BLONDIE* (all 38), *MR. SMITH GOES TO WASHINGTON*, *THE MAN THEY COULD NOT HANG* and *THE GREEN HORNET* serial (all 39), *MEET JOHN DOE*, *ELLERY QUEEN'S PENTHOUSE MYSTERY*, and *THE IRON CLAW* serial (all 41), *MR. WISE GUY* (42), *FEAR IN THE NIGHT* and *THE STRANGE LOVE OF MARTHA IVERS* (both 46), *MY FAVORITE BRUNETTE* (47), *THE SNAKE PIT*, *HE WALKED BY NIGHT* and *THE RETURN OF THE WHISTLER* (all 48), *THE FOUNTAINHEAD* and *THE KID FROM CLEVELAND* (both 49), *LONELY HEARTS BANDITS* (50), *HERE COME THE NELSONS* (52), *THE EDDIE CANTOR STORY* (53), *THEM!* (54), *REBEL WITHOUT A CAUSE* as James Dean's mother and *THE DESPERATE HOURS* (both 55), *THE MAN WHO TURNED TO STONE* and *YOUNG AND DANGEROUS* (both 57), *THE FEMALE ANIMAL*, *JOY RIDE*, *LIFE BEGINS AT 17*, *WARLOCK*, *STEP DOWN TO TERROR*, and *IT! THE TERROR FROM BEYOND SPACE* (all 58), *RIOT IN JUVENILE PRISON* and *THE FBI STORY* (both 59), *KITTEN WITH A WHIP* and *THE BRASS BOTTLE* (both 64), *MIRAGE* (65), *ONCE YOU KISS A STRANGER* (69), *WEEKEND OF TERROR* (70), *THE HIRED HAND* (71), *THE WEREWOLF OF WOODSTOCK* and *DEAD OF NIGHT* (both 75), *THE GUMBALL RALLY* and *FLOOD!* (both 76), *DEAD OF NIGHT* (77), and *WILDCATS* (86). Her "1000" TV credits include *SUPERMAN*, *GENE AUTRY*, *ROY ROGERS*, *TOPPER*, *MEN INTO SPACE*, *NATIONAL VELVET* (regular), *LEAVE IT TO BEAVER*, *BEWITCHED*, *PROJECT UFO*, and *TWILIGHT ZONE*.

VAL DUFOUR (Albert Valery) (73), from New Orleans, was a long time soap opera regular who also acted on Broadway, was on many TV westerns, and was in Roger Corman's *THE UNDEAD* (56). His first acting job was as a child in a minstrel show.

DAVID DUKES (55), from S. F., was in *THE STRAWBERRY STATEMENT* (70), *THE WILD PARTY* (75), *A FIRE IN THE SKY* (78), *THE FIRST DEADLY SIN* (80), *THE WINDS OF WAR* (83), *SPACE* (85), *RAWHEAD REX*, *CATCH THE HEAT*, and *DATE WITH AN ANGEL* (all 87), *THE HANDMAID'S TALE* and *SNOWKILL* (both 90), *THE JOSEPHINE BAKER STORY* (91), *FLED* (96), and *GODS AND MONSTERS* (98). Some of his many TV roles were on *THE HITCHHIKER*, *TWILIGHT ZONE*, *HITCHCOCK* and *DAWSON'S CREEK*. He died from a heart attack while acting in the Stephen King mini series *RED ROSE*.

JULIUS EPSTEIN (91), from NYC, wrote 50 screenplays, starting at Warners (1935- 48) including Capra's *ARSENIC AND OLD LACE* (42). He received an Oscar for *CASABLANCA* (43) written with his twin brother Philip (who died in 52) and Howard Koch.

DALE EVANS (Francis Octavia Smith) (88), from Uvalde, TX, was a mother at 15 and a widow at 17 who became a radio and nightclub singer. She appeared in films starting with *ORCHESTRA WIVES* (42) and went on to 35 movies with Roy Rogers (Leonard Slye) who she married in '47. They starred on *THE ROY ROGERS SHOW* (51-57), and several other TV programs and

recorded LPs of cowboy, religious and children's songs for RCA and Capitol. Evans wrote the songs "Happy Trails To You" and "The Bible Tells Me So" (Jesus Loves Me This I Know). Thanks to the Christian couple's TV productions, real estate holdings, restaurants and relentless merchandising, she was worth well over "\$100 million." Three of her children died young and Rogers died in '99.

JOHN FAHEY (62), from Takoma Park, MD was an eccentric "American primitivist" acoustic guitarist who formed Takoma Records in Berkeley, and released his first LP, *Blind Joe Death* in 59. He recorded over 30 LPs for various labels, helped rediscover blues legends Skip James and Bukka White, and launched the careers of his protege, guitarist Leo Kottke and others. His music was heard in *ZABRISKIE POINT* (70) and his concert and instructional videos were released by Vestapol. Fahey died after a sextuple bypass operation.

RICHARD FARNSWORTH (80), from L.A., was a stuntman and bit player in "300" films and on many TV shows before he was cast in *COMES A HORSEMAN* (78), which he was Oscar nominated for. Some early credits are *A DAY AT THE RACES* and *THE ADVENTURES OF MARCO POLO* (both 38), *RED RIVER* (48), *MIGHTY JOE YOUNG* (49), *THE WILD ONE* and *CULT OF THE COBRA* (both 55), *THE TEN COMMANDMENTS* (56), *SPARTACUS* (60), *MAJOR DUNDEE* and *CHAMBER OF HORRORS* (both 66), *THE OMEGA MAN* (72), *THE SOUL OF NIGGER CHARLIE* (73), *HIGH PLAINS DRIFTER* (74), and *STRANGE NEW WORLD* (75). Some later roles were in *RESURRECTION* (80), *RUCKUS* (82), *SPACE RAGE* (84), *THE TWO JAKES* and *MISERY* (both 90), *HIGHWAY TO HELL* (91), *THE FIRE NEXT TIME* (93), and *THE GETAWAY* (94). He was the oldest actor nominated for a lead role Oscar for *THE STRAIGHT STORY* (00), directed by David Lynch. He also did stunt work or acting roles for many TV shows. Farnsworth, who had terminal bone cancer, shot himself in Lincoln, NM.

TERENCE FEELY (72), from Liverpool, wrote for many TV series including *THE AVENGERS*, *THE PRISONER*, *THUNDERBIRDS*, *SPACE 1999* and *THE NEW AVENGERS*. His feature credits include *QUEST FOR LOVE* and *PERCY* (both 71).

GAIL FISHER (65), from Orange, NJ, was one of the first black actresses to have a speaking part in a national TV commercial when she did an ad for All detergent in '61 and received an Emmy for playing the secretary on *MANNIX* (68-75). Fisher was arrested for cocaine possession in '78. She died of kidney failure.

LUCILLE FLETCHER (88), from Brooklyn, wrote radio plays for Suspense and other CBS programs. Some were turned into films including *ONCE UPON A TIME* (44) about a dancing caterpillar, *SORRY, WRONG NUMBER* (48), *BLINDFOLD* (65), and *NIGHTWATCH* (73). Composer Bernard Herrmann was her first husband.

SHELAGH FRASER (87), from Purley, Surrey, England, was in films since the mid 40's including *THE SON OF ROBIN HOOD* (59), *THE DEVIL'S OWN* (67), *THE BODY STEALERS* (70), *NOTHING BUT THE NIGHT* and *DOOMWATCH* (both 72) and was Luke Skywalker's aunt in *STAR WARS* (77).

JOHN FLOREA (84), from Alliance, Ohio was a 50's Hollywood producer who later directed *PICKUP ON 101* (72), *INVISIBLE STRANGLER* (84), and *HOT CHILD IN THE CITY* (87). He also directed many TV episodes (*BONANZA*, *HONEY WEST*, *MISSION IMPOSSIBLE*, V...).

ROSEMARY FRANKLAND (57), from Lancashire, England, was Britain's Miss World of '61. She appeared in *A HARD DAY'S NIGHT* (64) and *I'LL TAKE SWEDEN* (65), then worked as Bob Hope's personal assistant. She was found dead in her L.A. home last Dec.

JUN FUKUDA (76), born in Manshu, (occupied) Korea, started as an assistant director at Toho. His features include *THE SECRET OF THE TELEGIAN* (60), *GODZILLA VS. THE SEA MONSTER* and *CAMPUS A GO-GO* (both 66), *SON OF G.* (67), *G. VS. GIGAN* (71), *G. ON MONSTER ISLAND* (72), *G. VS. MEGALON* (73), *G. VS. THE COSMIC MONSTER* and *ESPY* (both 74), *THE*



Julie London

WAR IN SPACE (77) and DEMON BEAST INVASION (93).

JOSE GONZALEZ GONZALEZ (78), from San Antonio, was often on the syndicated CISCO KID show, then acted in movies including HELL'S ISLAND (55), CHA-CHA-CHA BOOM! and WETBACKS (both 56), KRONOS (57), MERMAIDS OF TIBURON (62), FOR LOVE OR MONEY (63), THE ADVENTURES OF BULLWHIP GRIFFIN (67), HERBIE GOES BANANAS (80), and THE NAKED GUN 2 1/2 (91). Gonzalez acted on many TV westerns and was the voice of The Frito Bandito. His younger brother is actor Pedro Gonzalez.

LEO V. GORDON (78), from Brooklyn, was a 6'2" character actor usually cast as brutes and bad guys. A former inmate who served four years during the late 40's in San Quentin, he often worked with John Wayne, Don Siegel, and Roger Corman and was also a screenwriter. Some of his many roles were in HONDO and GUN FURY (both 53 and in 3-D), THE EGYPTIAN and RIOT IN CELL BLOCK 11 (both 54), SIGN OF THE PAGAN and THE CONQUEROR (both 55), LURE OF THE SWAMP and BABY FACE NELSON (both 57), THE BIG OPERATOR (59), THE INTRUDER (61), TARZAN GOES TO INDIA (62), McCLINTOCK!, THE TERROR, and THE HAUNTED PALACE (all 63), KITTEN WITH A WHIP (64), THE GIRLS ON THE BEACH (65), DEVIL'S ANGELS and ST. VALENTINE'S DAY MASSACRE (both 67), MY NAME IS NOBODY (73), NASHVILLE GIRL and THE LUCIFER COMPLEX (both 76), HITLER'S SON and BOG (both 78), THE WINDS OF WAR (83), SAVAGE DAWN (85), THE GARBAGE PAIL KIDS MOVIE (87), BIG TOP PEE WEE (88), SATURDAY THE 14TH STRIKES BACK and ALIENATOR (both 89), MOB BOSS (90), and MAVERICK (94). He wrote THE BLACK PATCH (57), CRY BABY KILLER and HOT CAR GIRL (both 58), ESCORT WEST (59), THE WASP WOMAN, ATTACK OF THE GIANT LEECHES and VALLEY OF THE REDWOOD (all 60), THE CAT BURGLAR (61), THE TOWER OF LONDON (62), THE TERROR (63), THE BOUNTY KILLER (65), TOBRUK (67), and YOU CAN'T WIN 'EM ALL (70). He was a regular on CIRCUS BOY (56-8), acted on TARZAN, GET SMART and most TV westerns, and wrote scripts for many TV programs.

BRYAN GREGORY (46), from Detroit, was the original 2nd guitarist of The Cramps. The tattooed former record store clerk was with the then NYC based group from the beginning in '76 when his sister Pam was briefly the drummer to just after their first LP in 1980. Gregory later led several other groups. He died shortly after suffering a heart attack. The Cramps (with Gregory) were in the underground film THE FOREIGNER (78) and LIVE AT THE NAPA STATE (mental hospital). Gregory died in Nov. from a heart attack and pneumonia.

RICHARD HAZARD (79) composed music for features including RADAR SECRET SERVICE (50), DISC JOCKEY (51), BELA LUGOSI MEETS A BROOKLYN GORILLA (52), CALYPSO JOE (57), SOME CALL IT LOVING (73), and AIRPLANE 2 (82).

JAMES HILL (84) wrote and produced the Beulah radio show, which, until '47, starred a white man as a black maid. While working as a contract writer at MGM he formed (Harold) Hecht-Hill-Lancaster. They produced SWEET SMELL OF SUCCESS (57), ELMER GANTRY and TAKE A GIANT STEP (both 60), THE BIRMAN OF ALCATRAZ (62) and others. Hill was married to Rita Hayworth from '58 to '61. It was his only marriage, and her fifth.

MILT HINTON (90), was a jazz bassist who performed with Louis Armstrong, Cab Calloway, Dizzy Gillespie and John Coltrane plus Crosby, Sinatra, and McCartney. He was also a well known photographer.

MEJLA HLAVSA (49), from Czechoslovakia, was a bass player, writer and singer with Plastic People of the Universe. The group (whose musical heroes included Frank Zappa and Lou Reed) was banned in the 70's and imprisoned in '76 for unauthorized performances. They reformed and played at the White House in '98 during an official visit by the their friend Czech president Vaclav Havel. Hlavsa formed Pulnoc in the 80's, and recorded an LP for Arista. He had cancer.

ROSE HOBART (Kefer) (94), from NYC, acted on Broadway before her film debut in LILIOM (30). Some other roles were in EAST OF BORNEO and DR. JEKYLL AND MR. HYDE (both 31), THE SHADOW LAUGHS (33), TOWER OF LONDON (39), SINGAPORE WOMAN and MR. AND MRS. NORTH (both 41), PRISON GIRLS (42), THE MAD GHOUL, CRIME DOCTOR'S STRANGEST CASE, and ADVENTURES OF SMILIN' JACK serial (all 43), SOUL OF A MONSTER (44), THE BRIGHTON STRANGLER (45), THE CAT CREEPS (46), and BRIDE OF VENGEANCE (49). Uncooperative at HUAC hearings, she was blacklisted during the 50's, but had TV roles (including NIGHT GALLERY and THE INVADERS) in the 60's. She also appeared as herself in UNIVERSAL HORROR (98).

WILLIAM T. HURTZ (81), from Chicago, joined Disney as an assistant animator in 1938. After working on WW2 military training films, he joined UPA, where he designed the Oscar winning GERALD McBOING-BOING short (51) and directed James Thurber's THE UNICORN IN THE GARDEN (53). He directed the animation for Frank Capra's Bell Science series shorts (56/7) and for many Saul Bass movie titles, including PSYCHO. He supervised early episodes of ROCKY AND HIS FRIENDS, then directed Cap'n Crunch cereal commercials. He also worked on LITTLE NEMO IN SLUMBERLAND (91) and the RUGRATS series.

RICK JASON (74), from NYC, acted on stage after serving in the Army Air Force. He was in movies including SOMBRERO (53), THE WAYWARD BUS (57) and RX FOR MURDER (58) and co-starred with the late Vic Morrow on COMBAT (62-67). Later roles were in COLOR ME DEAD (69), DAY OF THE WOLVES (73) and THE WITCH WHO CAME FROM THE SEA (76). Jason appeared on HITCHCOCK, FANTASY ISLAND, WONDER WOMAN, MANIMAL and other shows. He had recently finished an autobiography and had been a guest at fan conventions. Jason shot himself in his CA home.



Titus Moody

J. J. (James Louis) JOHNSON (77), from Indianapolis, was a jazz trombonist who performed with Count Basie, Dizzy Gillespie and others and recorded LPs for Prestige, Blue Note and Pablo. He composed the scores for ACROSS 110th STREET and TOP OF THE HEAP (both 72), CLEOPATRA JONES (73) and WILLIE DYNAMITE (74) and wrote and arranged music for THE MOD SQUAD, BUCK ROGERS and many other TV shows. Johnson, who was suffering from an undisclosed illness, killed himself.

PETER JONES (79), from Wern, Shropshire, England, was in many films including DEAD OF NIGHT (45), VICE VERSA (48), THE MAGIC BOX (51), RETURN OF THE PINK PANTHER (74), CONFESSIONS OF A POP PERFORMER (75), CARRY ON ENGLAND (76) and WHOOPS APOCALYPSE (82).

GEORGE KARN (72) drew the original Trix and Count Chocula cereal cartoons for General Mills.

BURT KENNEDY (78), from Muskegon, MI, was dancing in his family's vaudeville act at the age of four. After being highly decorated for Army service in The Pacific he wrote scripts for radio, TV and films including several Budd Boetticher westerns and Elvis' STAY AWAY JOE (68). His career as director included RETURN OF THE SEVEN (66), THE WAR WAGON (67), HANNIE CAULDER (71) and other westerns, ALL THE KIND STRANGERS (74), THE KILLER INSIDE ME (76), WILD WILD WEST REVISITED (79), MORE WILD WILD WEST (80), and SUBURBAN COMMANDO (91). He also directed episodes of COMBAT! and other series. Kennedy had cancer.

EARL KEYES (81), from Lakewood, Ohio, was one of the original employees at Cleveland's WEWS-TV, where he became a director in the 50's. In '65 he took over the star role of the annual daily pre Christmas MR. JINGELING show (created in '56) and played the Santa helper for 22 years. His wife Nadine played Mrs. Jingeling. The show was basically an early infotainment commercial for Halle's department store (now seen as the Winfred Louder building on THE DREW CAREY SHOW) and later for rival Higbees. Keyes also

produced the CAPTAIN PENNY show (featuring LITTLE RASCALS shorts). He still did live appearances as Mr. Jingling until last year.

WERNER KLEMPERER (80), from Cologne, Germany, was Col. Klink on HOGAN'S HEROES. The refugee from Nazi Germany was in DEATH OF A SCOUNDREL and FLIGHT TO HONG KONG (both 56) and THE GODDESS (58), and played Nazis in JUDGMENT AT NUREMBERG and OPERATION EICHMANN (both 61). Some other roles were in ESCAPE FROM EAST BERLIN (62), SHIP OF FOOLS and THE DARK INTRUDER (both 65) and THE CABINET OF DR. RAMIREZ (91). TV credits included CAPTAIN VIDEO, HITCHCOCK, MEN INTO SPACE, ONE STEP BEYOND, THRILLER, VOYAGE TO THE BOTTOM..., LOST IN SPACE, NIGHT GALLERY and THE MAN FROM U.N.C.L.E. His father was symphony conductor Otto Klemperer. He had cancer.

HOWARD W. KOCH (84), from NYC, was a 2nd unit and assistant director who graduated to directing with SHIELD FOR MURDER (54), BIG HOUSE U.S.A. (55), UNTAMED YOUTH, BOP GIRL GOES CALYPSO, THE GIRL IN BLACK STOCKINGS, and VODOO ISLAND (all 57), FRANKENSTEIN 1970 and ANDY HARDY COMES HOME (both 58), BORN RECKLESS and THE LAST MILE (both 59), and BADGE 373 (73). He produced features including THE BLACK SLEEP and THE PHAROAH'S CURSE (both 56), THE MANCHURIAN CANDIDATE and SERGEANTS THREE (both 62), and other Sinatra movies, THE PRESIDENT'S ANALYST (67), HEAVEN CAN WAIT (78), THE IDOLMAKER (80), DRAGONSLAYER (81), AIRPLANE II (82), THE KEEP and GORKY PARK (both 83), ROOFTOPS (89), and GHOST (90). He also produced and directed episodes of THE UNTOUCHABLES and other TV shows and was a long time top executive at Paramount. His son is producer Howard W. (Hawk) Koch (Jr.).

STANLEY KRAMER (87), from NYC, made training films for the Army Signal Corps during WWII, then produced (often daring for the time) "message pictures" including HOME OF THE BRAVE (49), THE MEN (50), THE SNIPER and HIGH NOON (both 52), THE 5,000 FINGERS OF DR. T (53), THE WILD ONE and THE CAINE MUTINY (both 54) and PRESURE POINT (62). Credits as producer/director include THE DEFIANT ONES and ON THE BEACH (both 58), INHERIT THE WIND (60), JUDGEMENT AT NUREMBURG (61), IT'S A MAD MAD MAD MAD WORLD (63), SHIP OF FOOLS (65), GUESS WHO'S COMING TO DINNER (67), and R.P.M. (70). Kramer's films received a total of 16 Academy Awards and 80 nominations.

EMILE KURI (93), from Cuernavaca, Mexico, was a set director whose credits included Hopalong Cassidy movies, TOPPER (37), SPELLBOUND (45), IT'S A WONDERFUL LIFE and DUEL IN THE SUN (both 46), THE PARADISE CASE (47), ROPE (48), THE WAR OF THE WORLDS and SHANE (both 53), and THE TROUBLE WITH HARRY (55). After receiving a second Oscar for 20,000 LEAGUES UNDER THE SEA (54), he worked exclusively for Walt Disney. Kuri worked on all of Disney's live action films, TV shows and amusement parks until 1974. His family was from Lebanon.

STUART LANCASTER (80), from Sarasota, Fl, acted on stage, TV and in films, starting with Russ Meyers' MUDHONEY (65) and FASTER PUSSYCAT! KILL! KILL! (66). He worked frequently for Meyer, David F. Friedman and Larry Buchanan and was in BATMAN RETURNS (92) and EDWARD SCISSORHANDS (90). His grandfather was Charles Ringling of The Ringling Brothers Circus and his daughter Zina Bethune co-starred in WHOSE THAT KNOCKING AT MY DOOR? Lancaster died in Dec. See PV #17 for interview and filmography.

RING (Ringgold Wilmer) **LARDNER JR.** (85), from Chicago, was a "script doctor" then screenwriter (sometimes uncredited) for films including A STAR IS BORN and NOTHING SACRED (both 37), WOMAN OF THE YEAR (42), THE CROSS OF LORRAINE (43), LAURA (44), CLOAK AND DAGGER (46), and FOREVER AMBER (47). After the 1947 HUAC hearings, he spent nine months in prison, then could only find work on the the British ADVENTURES OF ROBIN HOOD TV series. He used pseudonyms for some later credits including

THE CARDINAL (63) and THE CINCINNATI KID (65), then received a second Oscar for M.A.S.H. (70). His last credit was THE GREATEST (77) about Mohammad Ali. Lardner, who also wrote novels, was the last surviving member of the "Hollywood Ten."

ANTHONY DWAIN LEE (39), from Redding, CA., was in AMERICAN STRAYS (96), LIAR LIAR and THE SECOND CIVIL WAR (both 97) and various TV shows. Lee was shot to death by an L.A. policeman when he pointed a toy gun at a Halloween mansion costume party.

ROBERT M. LEEDS (79), was a film editor since the late 40's, who went to work for Jack Webb's Mark VII Productions. Leeds edited the DRAGNET, ADAM 12, and PROJECT UFO series and all of Webb's features.

JOSEPH H. LEWIS (93), from NYC, directed NAVY SPY (37), THE SPY RING (38), THE GHOST CREEPS (40), THE INVISIBLE GHOST (41), THE MAD DOCTOR OF MARKET STREET (42), MINSTREL MAN (44), THE FALCON IN SAN FRANCISCO and MY NAME IS JULIA ROSS (both 45), the musical numbers for THE JOLSON STORY (46), and his best known cult film, GUN CRAZY (49), shot in 30 days for \$400,000. Later titles include RETREAT HELL! (53), THE BIG COMBO (55) and TERROR IN A TEXAS TOWN (58). He also made instructional films for the Army during the war, many westerns, several Bowery Boy movies, and TV episodes (RIFLEMAN, GUNSMOKE, DEFENDERS...).

HARALD LEIPNITZ (74), from Wuppertal, Germany, was in over 70 movies including UND DER AMAZONAS SCHWEIGT (63), THE SINISTER MONK and AGENT 505 (both 65), BRIDES OF FU MANCHU, RAMPAGE AT APACHE WELLS and PLAYGIRL (all 66), DEADLY SANCTUARY (69), PRAIRIE IN THE CITY and THE CREATURE WITH THE BLUE HAND (both 71) and other Edgar Wallace movies, and VORTEX (00).

JULIE LONDON (Peck) (74), from Santa Rosa, CA, was a daughter of The Pecks vaudeville team. She started acting in NABONGA (43) at PRC and went on to JUNGLE WOMAN (44), THE RED HOUSE and A NIGHT IN PARADISE (both 46), TAP ROOTS (48), and THE FAT MAN (52). She sang "Cry Me A River" in THE GIRL CAN'T HELP IT (56), which went to #9 and launched her singing career. Julie Is Her Name, the first of her over 30 Liberty LPs, went to #2. Many of them (especially Calendar Girl - 56) featured her on sexy and now collectable covers. Some other roles were in THE VOICE IN THE MIRROR (58), NIGHT OF THE QUARTER MOON (59), and THE GEORGE RAFT STORY (61). She also was on HITCHCOCK, I SPY, THE MAN FROM U.N.C.L.E. and acted or sang on many other TV shows. London was head nurse Dixie McCall on EMERGENCY (72-77), produced by her first husband, DRAGNET creator Jack Webb, and co-starring her second, "Route 66" writer Bobby Troup (who died last year). She had four children.

KIRSTY MacCOLL (41), from England, had four 80's UK hits (on Polydor, Stiff and Virgin) and sang with The Pogues. MacColl, who died in a speed-boating accident in Mexico, was the daughter of the late folksinger Ewan MacColl.

TONY McCOY was the hero Lt. Craig in Ed Wood Jr.'s BRIDE OF THE MONSTER which he also produced with his father, and was in Ron Ormond's THE NAKED GUN. Both roles were in 56.

JACK McVAE (86), from L.A., was a singer and saxophonist in the bands of Dootsie Williams and Lionel Hampton, who had a #3 hit (#2 R+B) with "Open The Door, Richard!" (Black And White) in '47. The novelty phenomenon, based on a vaudeville drunk routine, also charted by four other acts the same year and was constantly referred to by radio comics. McVAE was in SARGE GOES TO COLLEGE (47), backed T-Bone Walker, Big Joe Turner and Wynonie Harris, and later spent 15 years playing Dixieland clarinet at Disneyland.

ZEKE MANNERS (Leo Ezekiel Mannes) (89), from S.E., was in the western



Nancy Parsons

comedy swing band The Beverly Hill Billies. They were radio stars, recorded for Brunswick (a hit in 1930 was "My Pretty Quadroon") and were in THE BIG SHOW (36), MEET THE BOYFRIEND (37) and many westerns. He wrote "over 100" songs including "The Pennsylvania Polka." He had his own hill-billy radio shows in the 30's, recorded "Television Is The Thing" in the early 50's, was a NYC then L.A. DJ, and formed a record label with Buck Ram. Manners later appeared in REAL LIFE (79), and LOST IN AMERICA (85), both directed by his nephew Albert Brooks, whose father was comedian Parkyakarkus (aka Harry Einstein). Manners was also in BARFLY (87).

SCOTT MARLOWE (68) played a high school rapist in THE BLACKBOARD JUNGLE (55) and starred as a drug dealer student in THE COOL AND THE CRAZY (58). He was in THE YOUNG GUNS (56), THE RESTLESS BREED, MEN IN WAR and YOUNG GUNS (all 57), YOUNG AND WILD (58), RIOT IN JUVENILE PRISON (59), and THE SUBTERANEANS and A COLD WIND IN AUGUST (both 60). His many TV credits include ONE STEP BEYOND, HITCHCOCK, THRILLER, THE OUTER LIMITS, WILD, WILD WEST, TIME TUNNEL and STAR TRECK: TNG. He died in January of a heart attack.

LEO MARKS (80), from England, wrote Michael Powell's PEEPING TOM (60), GUNS AT BATISI (64), SEBASTIAN (68), TWISTED NERVE (69) and UNDERCOVERS HERO (75).

CHRISTIAN MARQUAND (73) from Marseille, France, had a bit part in BEAUTY AND THE BEAST (46) and acted in SINS OF THE BORGAS (53), LADY CHATTERLY'S LOVER (55), AND GOD CREATED WOMAN (56), I SPIT ON YOUR GRAVE (59), THE LONGEST DAY (62), LORD JIM (65), and THE CORRUPT ONES (67). CANDY (68) was his second film as director, then he returned to acting. Some later roles were in APOCALYPSE NOW (79) and EMMANUELLE 4 (84). His family was Spanish/Arab. His wife, actress Tina Marquand, is the daughter of Maria Montez and Jean-Pierre Aumont.

JOAN MARSH (Nancy Ann Rosher) (87), from Porterville, CA, was a child actress in silent films. She returned as a platinum blonde in many more features including THE KING OF JAZZ and ALL QUIET ON THE WESTERN FRONT (both 30), CHARLIE CHAN ON BROADWAY (37), THE ROAD TO ZANZIBAR (41), and THE SECRET SERVICE IN DARKEST AFRICA serial (43).

JOSEPH MARZANO (66) directed MAN OUTSIDE (65) and shot LINE OF APOGEE (68), both from Film-Makers Cooperative in Manhattan, and acted in COOL IT BABY and VENUS IN FURS (both 67).

NICK MASSI (Nicholas Macioci) (73), from Newark, NJ, joined The Four Lovers in Newark in '61. The next year they became The Four Seasons and starting with the #1 "Sherry," had 17 top 40 hits (4 also made the R+B charts) on Vee Jay before he quit in 65, the year the group was in BEACH BALL. Massi sang bass, did the vocal arrangements and played bass guitar. The group was inducted into the Rock and Roll Hall of Fame in 1990. He had cancer.

GEORGE MONTGOMERY (Letsof/Letz) (84), from Brody, Montana, was the youngest of 15 children of a Russian Jew from Ukraine. Starting in 1935, he was a stuntman and a double at Republic, then signed with 20th Century and eventually starred in dozens of westerns. Some credits were HAWK OF THE WILDERNESS (38 serial), THE LONE RANGER (39 serial), ORCHESTRA WIVES (42), CONEY ISLAND (43), THE BRASHER DOUBLOON (47), as Philip Marlowe, THE SWORD OF MONTE CRISTO (51), FORT TI (53 - in 3D), and WATUSI (59). The 6'3" actor was the star of CIMARRON CITY (58-60), and was one of the first Americans to make movies in The Philippines including HUK! (56), THE STEEL CLAW (61), SAMAR (62), FROM HELL TO BORNEO and GUERRILLAS IN PINK LACE (both 64), and SATAN'S HARVEST (65), most as producer, director, writer and star. Later credits were HALLUCINATION GENERATION (66), OUTLAW OF RED RIVER (66), WARKILL (68), MARLOWE (69), DAREDEVIL (71), and THE LEO CHRONICLES (72). Montgomery was

also an artist and was married to Dinah Shore from '43 to '60.

VINCE MONTGOMERY (54), from Greenwood, MS, was bass guitarist and a singer of The Gants. The band hit #46 nationally in '65 with their version of Bo Diddley's "Roadrunner" and recorded three LPs for Liberty. They had recently been playing reunion gigs.

TITUS MOODY (Moede) (62) from Chicago, acted in THE PARTY CRASHERS (58), STUDS LONIGAN and VISIT TO A SMALL PLANET (both 60) and on many TV shows. He helped produce THE WORLD'S GREATEST SINNER (62), did behind the scenes jobs on other features and acted in THE THRILL KILLERS (65) and two other Ray Dennis Steckler movies. He directed OUTLAW MOTORCYCLES (66) and LAST OF THE AMERICAN HOBOS (69) then directed, shot and/or acted in many nudie and porno movies. His last credit was CAMP EROTICA (00). Moody, who had a twin sister, died from cancer. See PV #12 for an interview and filmography.

DICK MORRISSEY from England, was a tenor saxophonist who co-formed the early 70's jazz rock band If (LPs were on Capitol and Metromedia), was briefly with The Average White Band, then formed a duo with guitarist Jim Mullin. He had cancer.

PIRKLE LEE MOSS from Chicago, was the lead singer of The El Dorados. Their "At My Front Door" (aka "Crazy Little Mama") on Vee Jay was #1 R+B and #17 pop in 1955.

MANOLO MUNOZ (59), from Jalisco, Mexico, was a singer who recorded "over 80" LPs, some with Spanish versions of rock and roll hits. He acted in JUVENTUD DESNUDA, LA EDAD DE LA VIOLENCIA and other 60's JD theme movies.



Jean Peters

RICHARD MULLIGAN (67) from The Bronx, played comic dads on SOAP (77-81), and EMPTY NEST (88-95). His first film role was in LOVE WITH THE PROPER STRANGER (63), directed by his brother Robert Mulligan. Credits include ONE POTATO, TWO POTATO (64), LITTLE BIG MAN (70), as Gen. Custer, THE BIG BUS (76), SCAVENGER HUNT (79), S.O.B. (81), TRAIL OF THE PINK PANTHER (82), TEACHERS and MEATBALLS 2 (both 84), THE HEAVENLY KID (85), and BABES

IN TOYLAND (86). Some other TV roles were on ROUTE 66, THE DEFENDERS, RAT PATROL, CHARLIE'S ANGELS, GHOST STORY and TWILIGHT ZONE. His five wives included the late actress Joan Hackett and briefly in 92, porn star Rachel Ryan (aka Penny Morgan, Serena Robinson...). He had cancer.

DOUG NELSON (46), from Minnesota, was the bassist in teen blues star Jonny Lang's band since '97. He was killed when he was hit by a pickup truck on a rural highway.

VIRGINIA O'BRIEN (81), from L.A., was known for her deadpan singing while signed to MGM in HULLABALOO and SKY MURDER (both 40), THE BIG STORE, RINGSIDE MAISIE and LADY BE GOOD (all 41), PANAMA HATTIE and SHIP AHOY (both 42), THOUSANDS CHEER and DUBARRY WAS A LADY (both 43), TWO GIRLS AND A SAILOR and MEET THE PEOPLE (both 44), ZIEGFELD FOLLIES, THE HARVEY GIRLS, and THE SHOW OFF (all 46), and TILL THE CLOUDS ROLL BY and MERTON OF THE MOVIES (both 47). Her last roles were in FRANCIS IN THE NAVY (55) and GUS (76). Her uncle was director Lloyd Bacon, her father was the L.A. chief of police and her first husband was actor Kirk (SUPERMAN) Alyn. Her singing style was copied by Keely Smith and 60's girl group The Cake plus Nico, Grace Jones and many female "punk" singers.

GARY OLSEN (42), from England, was in BIRTH OF THE BEATLES as Rory Storm, and BLOODY KIDS (both 79), BREAKING GLASS (80), OUTLAND (81), PINK FLOYD-THE WALL and THE SENDER (both 82), UNDERWORLD (85), RAW DEAL (86).

JAMES O'REAR (86), from Frankfort, IN, was a member of Orson Welles' Mercury Theater. Film roles included BRUTE FORCE (47), CRISS CROSS

(49), **TEENAGE REBEL** (56), and **CHINATOWN** (74).

BENJAMIN ORR (Orzechowski) (53), from Cleveland, was a bassist/vocalist whose parents were from Russia and Czechoslovakia. As a blonde teenage dropout he led The Grasshoppers. They were an UPBEAT! house band, opened for The Dave Clark Five and had two local hits (the haunting ballad "Pink Champagne" and "Mod Socks"). They broke up when Orr and other members were drafted. After time in less successful local groups he formed a series of bands with Ric Ocasek (Ocasek) from Baltimore. With the addition of keyboardist Greg Hawkes in Boston they released a folk-rock album as Milkwood in '72. They became the rock band Cap'n Swing with the addition of Elliott Easton on guitar. In '76, former Modern Lovers drummer David Robinson joined and they became The Cars. The most successful of all the American "new wave" bands scored 18 hits (13 top 40) and 7 charting LPs. Orr sang lead on "Just What I Needed," "Drive" and others. The Elektra label group played on many TV shows in various countries, notably a 79 MIDNIGHT SPECIAL show which they hosted. They can be seen on the video comp HEARTBREAK CITY (84) featuring Andy Warhol and THE CARS LIVE 1984-85. Orr released a solo album in 86 and recently was with the all star band Big People. He died from cancer in his home in Atlanta.

SAM O'STEEN (76), from Arkansas, was assistant editor for Hitchcock's THE WRONG MAN (57), then edited many features for Sinatra, Mike Nichols, Polanski and others, earning three Oscar nominations. Some credits were COOL HAND LUKE and THE GRADUATE (both 67), ROSEMARY'S BABY (68), CHINATOWN (74), AMITYVILLE 2 (82), SILKWOOD (83), and WOLF (94). He directed SPARKLE (76) and TV movies including LOOK WHAT'S HAPPENED TO ROSEMARY'S BABY (76).

PATRICIA OWENS (75), from Golden, Canada, made her debut in 40's British films and was in PANIC AT MADAME TUSSAUD'S (49), OLD MOTHER RILEY, HEADMISTRESS (50) and GHOST SHIP (52). In Hollywood, she co-starred in THE FLY (58), FIVE GATES TO HELL (59), THE DESTRUCTORS (68) and others. Some TV roles were on COL. MARCH OF SCOTLAND YARD and HITCHCOCK.

NANCY PARSONS (58) from Minnesota, was in I NEVER PROMISED YOU A ROSE GARDEN (78) and MOTEL HELL (80), and was Miss Balbricker in all 3 PORKY'S movies. She died from heart failure.

(Elizabeth) **JEAN PETERS** (73), from Canton, Ohio, was a Miss Ohio who made her film debut in CAPTAIN FROM CASTILLE (47) and went on to roles in VIVA ZAPATA! (52), NIAGARA and PICKUP ON SOUTH STREET (both 53) and APACHE (54). She secretly married Howard Hughes in '57. They were divorced in '70. She later remarried and acted on TV shows and several mini series.

CHRISTOPHER PETTIET (24), from Dallas, acted on many TV shows including the recent UNDERESSED, and was in features including POINT BREAK and DON'T TELL MOM THE BABYSITTER'S DEAD (both 91), RELENTLESS 4 (94) and AGAINST THE LAW (97). He OD'd from drugs.

MAX PHIPPS (60), from New South Wales, Australia, was in THE CARS THAT ATE PARIS (74), THIRST (79), NIGHTMARES (80), ROAD WARRIOR (81), and DARK AGE (87), and was on many TV shows.

GEORGES POUJOULY (60), from Garches, France, was a child actor in René Clément's JEUX INTERDITS (52), LES DIABOLIQUES (55), AND GOD CREATED WOMAN (56), FRANTIC (58) and others.

EDDIE POWELL (73), from London, was a stuntman and actor in SATAN NEVER SLEEPS (62), SHE (65), THE MUMMY'S SHROUD (67) as the mummy, THE LOST CONTINENT (68), and other Hammer films, ALIEN and DRACULA (both 79), FLASH GORDON (80), ALIENS (86), and BATMAN (89).

JESUS PUENTE (70), from Madrid, was in 70 movies including many Euro-westerns. Some were MASSACRE AT FORT GRANT (63), ADIOS GRINGO

and BEHIND THE MASK OF ZORRO (both 65), FURY OF THE APACHES (66), TARZAN EN LA GRUTA DEL ORO (69), COUNT DRACULA (70), and OBSESSION (75).

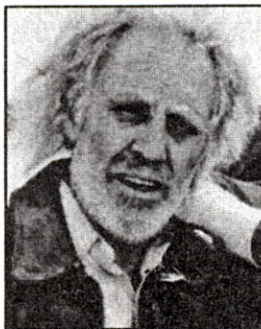
FRIEDA PUSHNIK (77), from Conemaugh, PA, was "The Armless, Legless Girl Wonder." She was with Robert Ripley's first "oddtorium" show at the '33 World's Fair in Chicago. In '43, she was hired by Ringling Bros. for its sideshow tent, which the circus closed in '56. She also appeared in HOUSE OF THE DAMNED (63).

CHRIS REBELLO (37), from Martha's Vineyard, played the police chief's son in JAWS (75). The local high school football coach died of a heart attack.

OTTO REICHOW (96), from Tempelburg, Germany, often played Nazis in Hollywood films including MAN HUNT (41), INVISIBLE AGENT and MY FAVORITE BLONDE (both 42), THEY CAME TO BLOW UP AMERICA, FIVE GRAVES TO CAIRO, HANGMEN ALSO DIE and TARZAN TRIUMPHS (all 43), CLOAK AND DAGGER (46), GOLDEN EARRINGS (47), BACK FROM THE DEAD (57), FRANKENSTEIN 1970 (58), and HITLER (62).

HAROLD BURROUGHS RHODES (89), from San Fernando, CA, invented the Rhodes electric piano (first marketed by Fender in '65), a favorite of Herbie Hancock, Miles Davis, Stevie Wonder and others. His first model was created from B-17 scraps during WWII so he could teach piano to GIs in hospitals.

BEAH RICHARDS (74), from Vicksburg, Miss., was a stage actress who went on to roles in THE MUGGER (58), TAKE A GIANT STEP (59), THE MIRACLE WORKER (62), GONE ARE THE DAYS! (63), GUESS WHO'S COMING TO DINNER (she was Oscar nominated), HURRY SUNDOWN and IN THE HEAT OF THE NIGHT (all 67), THE GREAT WHITE HOPE (70), MAHOGANY (75) and DRUGSTORE COWBOY (89). The two time Emmy winner was a regular on THE BILL COSBY SHOW (70/71) and SANFORD AND SON (72) and acted on I SPY, HAWAII 5-0 THE HITCHHIKER, BEAUTY AND THE BEAST, FRANK'S PLACE, E/R and many other shows. She also wrote several books.



Jason Robards

JASON ROBARDS (Jason Nelson Robards Jr.) (78), from Bridgeport, CT, was a stage actor in films since '59, who won back-to-back Oscars for JULIA (77) and ALL THE PRESIDENT'S MEN (78). Some roles were in THE ST. VALENTINE'S DAY MASSACRE and HOUR OF THE GUN (both 67), ONCE UPON A TIME IN THE WEST (68), THE BALLAD OF CABLE HOGUE, FOOLS and JULIUS CAESAR (all 70), JOHNNY GOT HIS GUN and MURDERS IN THE RUE MORGUE (both 71), PAT GARRETT AND BILLY THE KID (73), A BOY AND HIS DOG and MR. SYCAMORE (both 75), HURRICANE (79), MELVIN AND HOWARD and RAISE THE TITANIC! (both 80), THE LEGEND OF THE LONE RANGER (81), BURDEN OF DREAMS and SOMETHING WICKED THIS WAY COMES (both 82), THE DAY AFTER (83), BRIGHT LIGHTS, BIG CITY (88), BLACK RAINBOW (89), DREAM A LITTLE DREAM (89), CHERNOBYL (91), THE TRIAL (93) and ENEMY OF THE STATE (98). Robards, an AA member who had cancer, played a man dying from cancer in MAGNOLIA (99). His father Jason Robards Sr. was a character actor in over 100 films including many B movies and serials. His third of four wives was Lauren Bacall. His sons Jason Robards III and Sam Robards also act. He was in the Navy in Hawaii during the Pearl Harbor attack.

JULIAN ROFFMAN (84), from Canada, produced and directed THE BLOODY BROOD (59) and THE MASK (61) in 3-D and produced SPY IN YOUR EYE (66), THE BLAST (69), THE PYX (73), and THE GLOVE (78) which he also wrote.

SIDNEY SALKOW (89), from NYC, was a child stage actor then Broadway director before his film directing career started in the 30's. Some credits were STORM OVER BENGAL (38), ZERO HOUR (39), THE LONE WOLF STRIKES (40), and others in the Columbia series, and TIME OUT FOR RHYTHM (41). After making WWII documentaries while in the Marines, he directed BULL-

DOG DRUMMOND AT BAY (47), SWORD OF THE AVENGER (49), THE GOLDEN HAWK (52), CHICAGO CONFIDENTIAL (57), TWICE TOLD TALES (60), THE LAST MAN ON EARTH (64), and THE GREAT SIOUX MASSACRE (65). TV credits include episodes of many westerns and THE ADDAMS FAMILY.

CLAUDE SAUTET (76), from Montrouge, France, scripted and was an assistant director of Franju's EYES WITHOUT A FACE (60), before his own successful career as a director.

BOBBY SHEEN (61), from L.A., was with the (post hit) Billy Ward And The Dominoes and The Robins and was a session singer on Phil Spector produced records. He became one third of Bob B. Soxx And The Blue Jeans with Blossoms Darlene Love and Fanita James (who were soon replaced). "Zip-A-Dee Do-Dah," originally from Disney's SONG OF THE SOUTH, went to #7 (R+B) and #8 (pop) during 62/3. He later recorded solo singles, appeared in THE PARTY (68), and was with a version of The Coasters for over 20 years. Sheen died in Nov. of complications stemming from walking pneumonia.

WALTER SHENSON (81), from S.E., worked in the Columbia trailer and publicity departments and produced INNER SANCTUM (48) and KOREA PATROL (51), which he also wrote. After moving to England, he produced THE MOUSE THAT ROARED (58) and A MATTER OF WHO (62), then THE MOUSE ON THE MOON (63), A HARD DAY'S NIGHT (64), and HELP! (65), all directed by American Richard Lester. He later produced DON'T RAISE THE BRIDGE, LOWER THE RIVER and 30 IS A DANGEROUS AGE, CYNTHIA (both 68), A TALENT FOR LOVING (69), WELCOME TO THE CLUB (71), DIGBY, THE BIGGEST DOG IN THE WORLD (74), THE CHICKEN CHRONICLES (77) and ECHO PARK (86).

LEE SHOLEM (99) was an editor who started directing with TARZAN'S MAGIC FOUNTAIN (49) and TARZAN AND THE SLAVE GIRL (50). Some other features were SUPERMAN AND THE MOLE MEN (51), TOBOR THE GREAT, JUNGLE MAN EATERS and CANNIBAL ATTACK (all 54), PHARAOH'S CURSE (56), HELL SHIP MUTINY (57), THE LOUISIANA HUSSY (59), CATALINA CAPER, and THE DOOMSDAY MACHINE (both 67). TV work included episodes of MEN INTO SPACE, and many westerns.

CURT SIODMAK (98), from Dresden, Germany, was an extra in METROPOLIS (26). He received his first screen credit writing the script (with Billy Wilder) for the documentary MENSCHEN AM SONTAG (29), directed by his older brother Robert Siodmak and Edward G. Ulmer. He wrote F.P.I. (32), filmed in three versions, and THE TUNNEL (35) in England, then became a major force in the 40's horror movie revival in America. Siodmak wrote the screenplays (or story) for THE INVISIBLE MAN RETURNS, THE INVISIBLE WOMAN, BLACK FRIDAY and THE APE (all 40), THE WOLFMAN (41), INVISIBLE AGENT (42), SON OF DRACULA directed by Robert, FRANKENSTEIN MEETS THE WOLFMAN, and I WALKED WITH A ZOMBIE (all 43), HOUSE OF FRANKENSTEIN and THE CLIMAX (both 44), and THE BEAST WITH FIVE FINGERS (47). More Sci fi/fantasy credits were TARZAN'S MAGIC FOUNTAIN (49), RIDERS TO THE STARS (54), CREATURE WITH THE ATOM BRAIN (55), and EARTH VS. THE FLYING SAUCERS (56). His 1942 novel Donovan's Brain became an Orson Welles radio show, then was filmed as THE LADY AND THE MONSTER (44), DONOVAN'S BRAIN (53), and THE BRAIN (62). HAUSER'S MEMORY (70) was a sequel. The Bond film MOONRAKER (79) was also partially based on his novels. Siodmak directed BRIDE OF THE GORILLA (51), THE MAGNETIC MONSTER (53), CURUCU-BEAST OF THE AMAZON (56), LOVE SLAVES OF THE AMAZON (57), SHERLOCK HOLMES AND THE DEADLY NECKLACE (62), and SKI FEVER (67), most of which he also wrote, and the TV pilots TALES OF FRANKENSTEIN (58) and 13 DEMON ST. (59). His brother, known for directing film noir classics, died in 73.

KRISTINA SODERBAUM (88), from Sweden, was a blonde star of Nazi propaganda features directed by her husband Veit Harlan. Her most famous credits are JUD SÜSS (40) and the color epic KOLBERG (45), which Joseph Goebbels patterned after GONE WITH THE WIND. After WWII, Soderbaum and

her husband were tried but acquitted in Allied-occupied Germany. Harlan went on to direct THE THIRD SEX (57) and other films before his death in '63.

JEAN SPEEGLE (Howard) (73), from Kansas, was the mother of Ron and Clint Howard. She retired from stage acting to raise her family but later was in many films (some by Ron), including COCOON (85), GUNG HO (86), SCROOGED (88), APOLLO 13 (95), and THE NIGHT CALLER (98). She also acted on LOIS AND CLARK, MARRIED WITH CHILDREN, BUFFY... and other shows. Her husband Rance Howard still acts.

GEORGE SPERDAKOS (68), from Canada, was in THE BLOODY BROOD (59), THE WAR LOVER (62), RESURRECTION (80), THE DEVIL'S ADVOCATE (97), BLUES BROTHERS 2000 (98) and many other features and TV movies.

ROEBUCK ("Pops") STAPLES (84), from Winona, MS, was a plantation blues guitarist and gospel singer who moved to Chicago and formed The Staples (Singers) in the 40's which eventually included his son and four daughters. They first recorded 78s for their own label in 1953, then were on Vee-Jay, but started making the charts in '67 on Epic. By the mid 80's, they had 25 R+B hits on Stax, Curtom and Warners. Eight singles, including the #2 "Respect Yourself" (in 71) and the #1 "I'll Take You There" (in 72) also made the pop top 40. The Staples can be seen in FESTIVAL (67), THE PSYCHIATRIST: GOD BLESS THE CHILDREN (70), SOUL TO SOUL (71), WATTSTAX and SAVE THE CHILDREN (both 73), THE LAST WALTZ (78), TRUE STORIES (87), and WAG THE DOG (97). He sang on AMERICAN BANDSTAND and MIDNIGHT SPECIAL, and did the score for THE KLANSMAN (74). They were inducted into the Rock And Roll Hall Of Fame in '99. Lead singer Mavis also had a successful solo career.



Gloria Talbot

FREDDIE STEWART was a teen star at Monogram in JUNIOR PROM and FREDDIE STEPS OUT (both 46), LOUISIANA (47), CAMPUS SLEUTH (48) and others.

NICK STEWART (90), from Harlem, was a dancer who went on to act in many films, sometimes as Nicodemus. Some credits were GO WEST, YOUNG MAN (36), DARK MAN-HATTAN (37), CABIN IN THE SKY (43), GILDERSLEEVE'S GHOST (44), STORMY WEATHER (43), ABBOTT AND COSTELLO IN HOLLYWOOD (45), NIGHT TRAIN TO MEMPHIS and SONG OF THE SOUTH (both 46), as the voice of Br'er Bear, NO HOLDS BARRED (52), KILLER APE (53), CARMEN JONES (54), FLAME OF THE ISLANDS and (55), TARZAN'S FIGHT FOR LIFE (58), ITS A MAD MAD... WORLD (63), SILVER STREAK (76), and HOLLYWOOD SHUFFLE (87). He was a regular on The Alan Young Show and Beulah on the radio, and AMOS 'N' ANDY (as Lightnin') and RAMAR OF THE JUNGLE on TV. Many well known actors started at L.A.s Ebony Showcase Theatre which Stewart founded with his wife in '50. He can still be heard as Br'er Bear at Disneyland's Splash Mountain ride.

ODELL STOKES (55), from Tulsa, OK, was the lead guitarist and band leader for Ike And Tina Turner from 65-8, then was with Bobby Blue Bland and Johnnie Taylor. Back home he and his brother Rowe became founding members of The Gap Band (70-76). The brothers later formed The Greenwood Blues Band.

ANDREW L. STONE (98), from Oakland, CA, began working at Universal in 1918. He directed two reels at Paramount in 1927 and went on to a long career as a producer/director and sometime screenwriter, known for working on location. Credits include STORMY WEATHER (43), and other musicals, CRY TERROR (58), RING OF FIRE (61), and THE SECRET OF MY SUCCESS (65). Stone was an assistant director of ROLLERBALL (77).

GLORIA TALBOTT (69), from Glendale, CA, was in WE'RE NO ANGELS and CRASHOUT (both 55), STRANGE INTRUDER (56), THE CYCLOPS, DAUGHTER OF DR. JEKYLL, and THE KETTLES ON OLD MACDONALD'S FARM (all 57), I MARRIED A MONSTER FROM OUTER SPACE (58), GIRLS TOWN (59), THE LEECH WOMAN (60), and many westerns. She was in the

early 50's ANNIE OAKLEY series and was on SUPERMAN, CONFLICT, RICHARD DIAMOND, PERRY MASON, ZORRO and many TV westerns. After retiring she was in ATTACK OF THE B MOVIE MONSTERS (85).

(Prof.) **TORU TANAKA** (Charles Kalani), from Honolulu, was a pro wrestler during the 60's and 70's, later in movies, including AN EYE FOR AN EYE (81), REVENGE OF THE NINJA (83), PEE WEE'S BIG ADVENTURE and MISSING IN ACTION 2 (both 85), SHANGHAI SURPRISE (86), THE RUNNING MAN and CATCH THE HEAT (both 87), DEAD HEAT (88), HYPER SPACE and BLACK RAIN (both 89), DARKMAN (90), ALLIGATOR 2 (91), MARTIAL LAW (92) and LAST ACTION HERO (93). He also acted on HAWAII 5-0 (many times), FANTASY ISLAND, THE A TEAM and other shows.

YASUYOSHI TOKUMA (78) became the president of Daiei in the mid 70's. He produced GAMERA, SUPER MONSTER (80), IREZUMI (82), THE GO MASTERS (82), JU DOU (90), PRINCESS MONONOKE (97), GAMERA 3 (99), and THE CITY OF LOST SOULS (00) among others.

PETER (Boyd Higgenson) **TURGEON** (80), was a stage actor, later in MUSCLE BEACH PARTY (64), LAST SUMMER (69), AIRPORT (70), THE POSSESSION OF JOEL DELANEY (72), and AMERICAN GIGOLO (80). TV roles included NAKED CITY, DARK SHADOWS and several soap operas.

STANLEY TURRENTINE (66), from Pittsburgh, was a jazz tenor saxophonist who began his career as a teen, touring with Lowell Fulson's group (with Ray Charles on piano). He moved to Cleveland, replaced John Coltrane in Earl Bostic's group in 53, and was with the Max Roach Quintet alongside his brother. 14 of his soul-jazz LPs (on Blue Note, CTI, Fantasy and Elektra) charted from 67 to 81. He was once married to singer Shirley Scott.

SHIRLEY (Kassler) **ULMER** (86), from NYC, was married to producer Max Laemmle (a nephew of Carl), then director Edgar G. Ulmer (who died in 72). As Shirley Castle, she was a script supervisor on most of her husband's films, and co-wrote the screenplays for some, including MOON OVER HARLEM (39) and AMERICAN MATCHMAKER (40). She later worked on TV shows (THE LONE RANGER, BATMAN, S.W.A.T....).

GWEN (Gwyneth Evelyn) **VERDON** (75), from Culver City, CA, danced on Broadway in Damn Yankees and Sweet Charity, directed and choreographed by her husband for 15 years, Bob Fosse. The red headed dancer's movie roles included DAVID AND BATHSHEBA (51), DAMN YANKEES (58), THE COTTON CLUB (84), COCOON (85), COCOON: THE RETURN (88), ALICE (90) and BRUNO (00). She also acted on soap operas and TV shows and in TV movies.

BERNARD VORHAUS (95), from Germany, moved to England in the 30's and directed THE GHOST CAMERA (33), DARK WORLD (35), and COTTON QUEEN (37). In America he directed WAY DOWN SOUTH (39), LADY FROM LOUISIANA (41), BURY ME DEAD (47), THE AMAZING MR. X (48), and SO YOUNG, SO BAD (50). After he was named as a former Communist during HUAC hearings, he was blacklisted.

EDWARD CRAVEN WALKER (82), born in Singapore, was a Royal Airforce WWII vet who (as Michael Keating) produced, directed and wrote the nudist movies TRAVELING LIGHT (59), SUNSWEPT (61), and EVES ON SKIS (63). He invented the Astrolamp in '63, renamed it The Lava Lamp and sold "over 7 million." In the 70's, he opened a nudist camp in Bourne-mouth, England.

RAY WALSTON (83), from New Orleans, repeated his stage roles in the musicals DAMN YANKEES and SOUTH PACIFIC (both 58) and was in PORTRAIT IN BLACK (60) and CONVICTS FOUR (62) before starring as Uncle Martin on MY FAVORITE MARTIAN (63-66). He was in KISS ME STUPID (65), THE HAPPY HOOKER GOES TO WASHINGTON (77), POPEYE and THE FALL OF THE HOUSE OF USHER (both 80), GALAXY OF TERROR (81), FAST TIMES AT RIDGEMONT HIGH (82), PRIVATE SCHOOL and O.C. AND STIGGS (both 83), RAD (86), FROM THE HIP (87), BLOOD RELATIONS (88), SAT-

URDAY THE 14TH STRIKES BACK (89), BLOOD SALVAGE and SKI PATROL (both 90), POPCORN (91), and THE STAND (94). He played Judge Bone on PICKET FENCES (92-6) and was in TRICKS (97), ADDAMS FAMILY VALUES (98) and MY FAVORITE MARTIAN (99). TV credits include SUSPENSE, WAY OUT, WILD WILD WEST, MISSION: IMPOSSIBLE, THE EVIL TOUCH, BUCK ROGERS, MISFITS OF SCIENCE, SUPERBOY, FRIDAY THE 13TH, THE STAND, and STAR TREK (TNG and VOYAGER).

AL WAXMAN (65), from Toronto, was in THE WAR LOVER (61), WHEN MICHAEL CALLS (72), SUNDAY IN THE COUNTRY and THE CLOWN MURDERS (both 75), ATLANTIC CITY (80), CLASS OF 1984 (82), SPASMS (83), MEATBALLS 3 (87), SWITCHING CHANNELS (88), MILLENNIUM (89), LIVE WIRE (92), and IRON EAGLE IV (95). He directed films including MY PLEASURE IS MY BUSINESS (74) starring Xaviera Hollander. Waxman also acted on stage, and was a regular on CAGNEY AND LACY and TWICE IN A LIFE-TIME.

LEN WAYLAND (80) was in CHANGE OF HABIT (69), THE ANDROMEDA STRAIN and SWEET, SWEET RACHEL (both 71), PURSUIT (72), THE GEMINI MAN (76), THE LINCOLN CONSPIRACY (77), and on many episodes of DRAGNET, THE FUGITIVE and THE F.B.I. and THE INVADERS, PROJECT UFO and many other shows.

HENRY T. WEINSTEIN (76) was a producer of the unfinished Marilyn Monroe film Something's Got To Give (62), THE DESPERATE ONES (68), THE YOUNG REBEL (69), JULIUS CAESAR and THE MAGIC CHRISTIAN (both 70) and RUNAWAY TRAIN (85).

DAVID WILSON (63), from Scotland, was drummer and backup vocalist for the San Diego based group The Cascades, whose "Rhythm of the Rain" was #1 (#5 in the UK) in '63. They recorded for Valiant, RCA and Uni and appeared in CATALINA CAPER (67).

MARIE WINDSOR (Emily Marie Bertelsen) (80), from Marysville, Utah, was a former Miss Utah, an expert horse rider, and a busy radio and stage actress when she first had bit parts at MGM starting in 1942. She was frequently cast in film noir roles and westerns but became known as a "Queen Of The Bs." She was in over 75 features including SONG OF THE THIN MAN (47), FORCE OF EVIL (48), HELLFIRE (49), HURRICANE ISLAND (50), THE SNIPER, THE NARROW MARGIN, OUTLAW WOMEN and THE JUNGLE (all 52), THE CITY THAT NEVER SLEEPS, CAT WOMEN OF THE MOON and THE EDDIE CANTOR STORY (all 53), THE KILLING, SWAMP WOMEN, and ABBOTT AND COSTELLO MEET THE MUMMY (all 56), THE GIRL IN BLACK STOCKINGS and THE STORY OF MANKIND (both 57), ISLAND WOMEN (58), PARADISE ALLEY (62), THE DAY MARS INVADED EARTH (63), and CHAMBER OF HORRORS (66). Some later credits were THE GOOD GUYS and THE BAD GUYS (69), THE OUTFIT (73), FREAKY FRIDAY (77), SALEM'S LOT (79), LOVELY BUT DEADLY (81), and COMMANDO SQUAD (87). She had "over 100" TV roles. Some were on SCIENCE FICTION THEATRE, 77 SUNSET STRIP, BATMAN, PROJECT UFO, FANTASY ISLAND and TALES FROM THE DARK SIDE. Brief early marriages were to band leader Ted Steel and actor Allan Nixon.

PAULA YATES (40), from London, was the platinum blonde "punk" hostess of the 80's video show THE TUBE and THE BIG BREAKFAST show where she interviewed celebrity guests on a giant bed. She had three daughters with her husband, Live Aid founder (Sir) Bob Geldof. During their headline making divorce and custody battles, she had a daughter with INXS lead singer Michael Hutchence (who killed himself in 97). Her books included an autobiography, Rock Stars In Their Underpants, Blondes, and several on child care. Yates, the daughter of a discredited religious TV broadcaster, OD'd.

Thanks to Mark J. Price, Andreas Pieper, H. Pfeffer, Ian Johnston, Joe Zaso, Timothy Walters, Mike Olszewski, Robert Plante and Tony Williams.



Marie Windsor

SHOCKING VIDEOS

HC77 BOX 111, HINTON, WV 25951 USA

Tired of empty "we're #1" hype, long waits, poor quality and new arrivals lists full of boring junk? Then, buddy, it's time you checked us out. Don't let the hillbilly mailing address fool you. We've got years of experience, worldwide contacts, state-of-the-art transfer equipment and an *amazing* selection of titles. Plus, all of our tapes come with an unconditional 30-day moneyback guarantee. But don't just take our word for it. Listen to what our customers are saying:

"I've been collecting for about a year and a half and I've browsed through many places like Bizarro Video, Video Junkie, Video Screams, Midnight Video, Ransom Note Graphics and others but you're the best"

A.P.

"I subscribe to a number of video companies but your selection and prices are the best overall, and your service is speedy too."

S.F.

Just wanted to let you know how much I loved the videos you sent me. All the videos were excellent and the print quality was great too.

J.G.

I was pleased with the reproduction quality — much better than those folks in Miami!

R.G.

*If you keep spoiling me with this great service I just may have to quit doing business with VSoM and some of the others I have dealt with over the past 10 or 15 years. The best part is that you have s**t they wouldn't be able to find with both hands!"*

K.O.

Now we're not going to blow smoke up your skirt and tell you we have *everything* (nobody does). And we aren't going to try to hustle you into buying some clunker just because it's "rare." Outbreaks of cholera are rare too; that doesn't make them good. And we *definitely* won't waste your time and money with mutiple generation dupes that look like they were recorded off a drive-in screen by a spy satellite on a foggy night.

What we will do is offer you the best possible videos at a fair price (\$15, or \$20 if it comes with color box art, plus postage), shipped in a reasonable amount of time (normally within two weeks or less of receiving your order) with a minimum of attitude.

What kind of videos? The odd, the obscure, the sought after, the kind you're looking for. Sure, we've got "shocking" ones, but that's only the beginning. Whether it's sleaze, horror, gore, porn, sexploitation, Eurotrash, drive-in swill, arthouse obscurities, martial arts mayhem, Third World weirdness, forgotten documentaries, or whatever; if it's overlooked, out of reach, or currently unavailable and it's weird, wild, or wonderful, then we're all over it like a cheap suit. Here's just a small sample of what we have to offer:

BAMBOO GODS AND IRON MEN; BOXER'S OMEN; BRIGADE DES MOEURS; A BULLET FOR PRETTY BOY; CANDICE CANDY; CULT OF THE DAMNED; DEATHMASTER; FORTY DEUCE; EMANUELLE IN AMERICA; GUYANA: CRIME OF THE CENTURY; HELL'S BLOODY DEVILS; HOTEL PARADISE; LIFE IS CHEAP... BUT TOILET PAPER IS EXPENSIVE; LONG WEEKEND; MISTER FREEDOM; MY FRIENDS NEED KILLING; NIGHTMARE COUNTY; NO MAN'S ISLAND; PERCY; OF FREAKS AND MEN; PRISON FOR WOMEN; PUNISHMENT PARK; RIOT ON SUNSET STRIP; SAFARI RALLY; SCHOOL FOR UNCLAIMED GIRLS; SOUL SOLDIER; SUNNYSIDE; SWINGING BARMAIDS; THEY CALL HER ONE EYE; THREE TOUGH GUYS; TURKISH STAR WARS; TWISTED NERVE; WHITE DOG; YAKUZA CRUEL SECRETS; ZEBRA KILLER

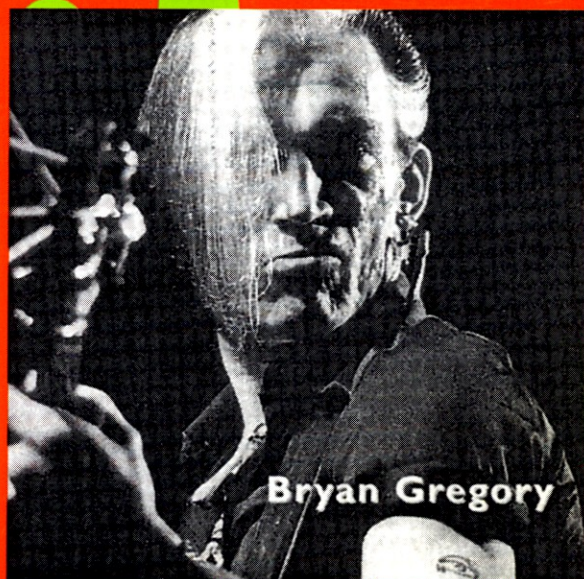
To name just a few. So what are you waiting for? Send us \$3.00 along with your name, address and a 21+ age statement and we'll rush you our mind-boggling collector's catalog of video rarities from around the globe. And if you tell us which magazine you saw this ad in we'll even include a coupon good for \$5.00 off on your first order. What a deal! Order NOW!

"KICKING ASS AND TAKING NAMES"

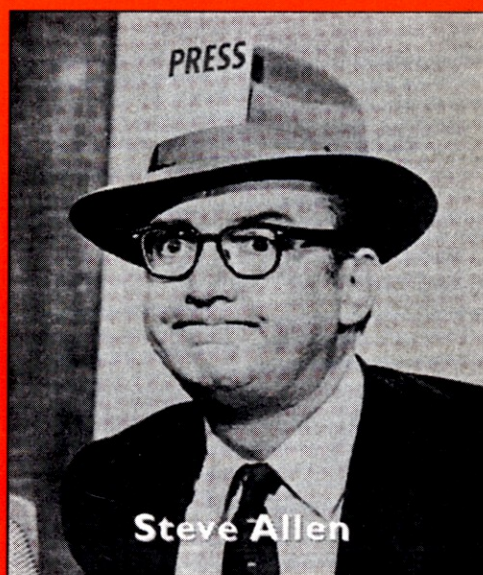




Ray Walston



Bryan Gregory



Steve Allen



Benjamin Orr



Billy Barty